

# MUSICAL AMERICA

April 25, 1934

Edited by A. WALTER KRAMER

Founded in 1898 by JOHN C. FREUND



## Music Educators Convene in Memorable Week of Music and Stimulating Talks

**National Supervisors in Chicago Vote to Change Name to "Educators"—Herman F. Smith Is New President—Splendid Concerts, Topical Discussions and Exhibits Are Notable**

By A. WALTER KRAMER

CHICAGO, April 13.—Completing a memorable week of musical events, discussions, concerts and social activities, the Music Educators National Conference closed tonight with a superb concert at the Auditorium Theatre, when the chorus composed of members of the conference, under the baton of Dr. Hollis Dann, sang their program. Before I go on, let me explain that the name of the conference was changed at this year's meeting from Music Supervisors National Conference to Music Educators National Conference, a change decidedly for the better, as the membership, although originally composed exclusively of supervisors, has for some time included others.

What Dr. Dann was again able to do in preparing his big chorus in a difficult program of works by Bach, Holst, Dett, Burleigh, Gounod, Schuetky, Rasbach, Noble and Handel is worthy of everyone's admiration. It speaks volumes, not only for his own remarkable ability as a choral conductor, but also for the singing ability and alert musicality of the men and women who on this occasion comprised his chorus. Both in accompanied and unaccompanied numbers the effects were noteworthy. Mention must be made, too, of the excellence of the Lane

High School Orchestra of Chicago, Oscar W. Anderson, conductor, which opened the program with a transcription by Adolph Hoffman of Bach's Toccata and Fugue in D Minor.



Herman F. Smith, Director of Music in Milwaukee, Who Was Elected President of the Music Educators National Conference

Today brought the news of yesterday's election, namely that Herman F. Smith, director of music in Milwaukee, had been elected president of the conference, succeeding Walter H. Butterfield. The latter automatically becomes first vice-president. Louis Woodson Curtis, director of music in Los Angeles, is the new second vice-president. The Executive Committee (four year term) will include John W. Beattie, acting dean of the School of Music at Northwestern University, Evanston, Ill., and William W. Norton, of the Community Music Association, Flint, Mich. To the Board of Directors there has been added, also for a four year term, Charles B. Righter, professor of music education, University of Iowa, Iowa City. The Music Research Council (1934-1939) includes Edward B. Birge, Bloomington, Ind., Grace Van Dyke More, Greensboro, N. C., and



Photographs Kaufmann-Fabry (Courtesy Music Supervisors Journal)

The New Executive Committee of the Music Educators National Conference Meets. From the Left: Ernest G. Hesser, John W. Beattie, Walter H. Butterfield, Herman F. Smith, C. V. Buttelman, Louis Woodson Curtis, R. Lee Osburn and William W. Norton

Anne E. Pierce, Iowa City; for 1935-1940 Frank A. Beach, Emporia, Kan., Jacob A. Evanson, Cleveland, and James Mursell, Appleton, Wis.

Things began to get under way on the day before the official opening, when on April 7 the Music Education Research Council, Executive Committee and Convention Committee held meetings. But it was on Sunday, April 8, that the crowd began to arrive and the registration was intensive from then on, until more than 4,000 had enrolled, one of the greatest assemblages in the conference's history. The Stevens Hotel, headquarters again this year, was thronged with conference activities from morn to midnight, and proved once more to be an ideal place for this gathering, both because of its splendid accommodations for concerts, banquets, etc., and for the excellent service rendered by its finely organized staff.

### Extraordinarily Vital Work

On Sunday there was a concert in the afternoon by the In-and-Out Chicago Elementary School Chorus, Ann Trimmingham, conductor, in the evening a combined service at Orchestra Hall, through the courtesy of Clifford W. Barnes and Edgar Nelson, arranged by Frances E. Clark, chairman of the

Founders Association of the conference. Mrs. Clark made the introduction. Dr. Will Earhart and William Arms Fisher were heard in this program. The organizations which sang were Mr. Nelson's Marshall Field Chorus and the Chicago Sunday Evening Club.

Two years ago I attended the conference at Cleveland. It was my first conference and the impression gained there of the extraordinarily vital quality of the work done by the men and women who have in charge our school music impressed me deeply, as I told readers of MUSICAL AMERICA at the time. That impression was intensified this week by

(Continued on page 4)

### Boston Symphony Buys Symphony Hall

BOSTON, April 20.—The Boston Symphony Orchestra, Inc., has acquired the Symphony Hall property at the corner of Huntington and Massachusetts avenues. Assessment for purposes of taxation is \$800,000. The site was acquired and the building erected in 1900 through the generosity of the late Major Henry L. Higginson and other leading citizens. The property was held in the name of the New Boston Music Hall. The Boston Symphony Orchestra, Inc., is a corporation created in 1918 to handle the affairs of the orchestra at the time Major Higginson expressed a wish to be relieved of the burden he had largely assumed from the inception of the orchestra. W. J. P.

### Hollywood Bowl Series Is Definitely Planned

LOS ANGELES, April 20.—A series of concerts will be held in Hollywood Bowl, beginning on July 10 and continuing for eight weeks, with four concerts weekly. Members of the Philharmonic Orchestra, which also constituted the Bowl Orchestra, have organized themselves into the Symphonic Society, Inc., negotiated a lease for the season, and engaged Mrs. Leiland Atherton Irish to head the various commit-

tees, which are already active.

No announcements as to conductors or special attractions have yet been forthcoming, but it is understood that the season will be of unusual interest, returning to the high artistic standard of former years. As now organized, the members of the orchestras will bear the brunt of responsibility, assuming whatever deficit there may be.

H. D. C.

### Next Season Assured for Chicago Symphony

CHICAGO, April 20.—Another season is assured for the Chicago Symphony. Frederick Stock will continue as conductor, with Eric DeLamarter as associate conductor. There will be the customary season of twenty-eight Thursday evening and Friday afternoon concerts, twelve Tuesday matinees, and the usual young peoples, popular, Milwaukee and University of Chicago concerts. Arthur Cable, chairman of the campaign committee, states that \$59,000 of the required \$70,000 has been raised, and that it is anticipated no difficulty will be encountered in securing the remaining sum. Mr. Stock has stated that among his plans for next season is an extensive observance of the 250th anniversary of the birth of Johann Sebastian Bach. M. M.



# MUSIC EDUCATORS PRESS FORWARD TO HIGH GOAL

## Use of Leisure Time a Vital Topic of Sessions — Elementary and High School Groups Give Fine Concerts—Noted Speakers Present Subjects of Importance

(Continued from page 3)

the performances and also by the discussions of leading topics in music education to which I listened. A fine spirit was displayed by Chicago's professional musicians, outside the realm of school music, who, I am happy to say, realize that there is no reason for the old-time division of interest.

The Music Education Exhibitors Association, Charles E. Griffith, president, may well be proud of what it achieved at this meeting. Its progress in the field of service has been a steady one, so that today a conference without it would be unthinkable. The exhibits in the various rooms on the fifth floor of the hotel were finely prepared, placed in charge of members of the staffs of the firms which exhibited, contributing thus by their helpfulness to the thousands of music educators, who sought new material for their work. Hardly a prominent music publisher who was not represented by a splendid exhibit of his latest publications, a number of band and orchestra instrument and piano manufacturers, as well as several leading music journals. *MUSICAL AMERICA's* exhibit consisted solely of the distribution, gratis, to those attending the conference, of the April 10 issue of the paper, dedicated to the conference, the exhibit in charge of Margie A. McLeod, manager of its Chicago office, assisted by Leonard Krupnick, of Chicago, and the present writer.

Notable on Monday was the competition of string quartets, woodwind ensembles (quartets and quintets) and brass sextets from the high schools of Illinois, Indiana and Iowa, which had its public presentation on Tuesday evening in the Grand Ballroom, when George Waln, O. J. Kraushaar, Adam P. Lesinsky, and J. Irving Tallmadge were the conductors, with Henri Verbrugghen, George Dasch, Austin A. Harding and Lee M. Lockhart as guests. Space makes it impossible for me to speak of the various compositions presented. I can, however, speak in terms of high praise of the skill of the young players of string, woodwind and brass instruments and also of their con-

ductors. It was an inspiring thing to witness such thoroughly prepared execution of a number of taxing compositions, many of them, I am glad to say, by American composers.

President Butterfield opened the Monday morning meeting, the first musical work performed being Bendel's Sunday Morning at Glion, transcribed by F. Campbell-Watson, played by the Harrison High School Band, Chicago, Capt. John H. Barabash, conductor.

Weber, Bolzoni-Rissland and Tchaikovsky. Then followed a group of Palestrina, Gretchaninoff and Martini, sung by the Roosevelt High School Symphonic Choir, Erhardt Bergstrasser, conductor. The same school's chorus sang Noble Cain's un-Negro-like arrangement of It's Me, O Lord, and in memory of the late J. Lewis Browne, director of music in Chicago's public schools, his Ecce Sacerdos Magnus. With two piano accompaniment by



Presidents of Sectional Conferences and State Chairmen Gather with Herman F. Smith, New President, and Walter H. Butterfield, Retiring President and New First Vice-President

Rimsky-Korsakoff's Flight of the Bumble Bee and Goldmark's In Springtime Overture, transcribed by Victor Grabel, were also played by this band. Addresses were made by Dr. William J. Bogan, superintendent of Chicago's schools, Clarence C. Birchard and Lorado Taft. That afternoon Max T. Krone led his accomplished and well-trained choir from the Arthur Jordan Conservatory, Indianapolis, in a program of music by Bach and Clarence Loomis, with Mr. Loomis at the piano in the accompanied works. These included his delightful Dancer of Dreams, Prince's Day and America XI.

In the evening a festival concert by the Chicago High Schools at the Auditorium Theatre was attended by a capacity audience and proved to be one of the highlights of the week. The Marshall High School Orchestra, Merle Isaac, conductor, played works by

Esther Goetz and Hyacinth Glomski, the Chicago High School Girls' Chorus, Edith M. Wines, director, distinguished itself in works by Schubert, German, Cain, Williams, Hadley and Spross. Unusually well trained was the group known as the Schurz High School Choristers, led by LeRoy Wetzel, in a Maunderv Invocation, three compositions by its conductor, a Bartholomew arrangement for boys' voices and Clarke's Lord, Bring that Sinner Home. The music in this case was less worthy than the performance under Mr. Wetzel's magnetic guidance.

The skill of our college bands was demonstrated in the performance on Tuesday afternoon, April 11, when the Northwestern University Band, Glenn C. Bainum, director, played Glazounoff's Carnival Overture, Vaughan Williams's Toccata Marziale and the

## Relation of Music to Life Is Idea Stressed for Deep Consideration—Banquet and Other Social Events Bring Jollity to Week's Intensive Programs

Polka and Fugue from Weinberger's Schwanda in expert fashion. It was a pity that these works of genuine musical value were followed by two conventional military marches with glee club refrains. Such music has a place, of course, in the activities of a marching band, but hardly in the concert room. At this session, presided over by Ada Bicking of Indianapolis, addresses were made by James G. Heller of Cincinnati and Dr. C. H. Lake, superintendent of schools, Cleveland. The A Cappella Choir of Central High School, Tulsa, Okla., George Oscar Bowen, conductor, sang a fine program skillfully.

There were many morning meetings, on Rural School Music, with Miss Bicking as chairman, on Vocal Music in Junior and Senior High Schools, Russell Carter, Supervisor of Music of the State of New York, chairman; Music in the Parochial Schools, Sister Mary Antoine, O. P. Rosary College, River Forest, Ill., chairman, and College and University Music, Glen Haydon, Berkeley, Calif., chairman. At the latter Burnet C. Tuthill, clarinet, and Rudolph Reuter, piano, played Mr. Tuthill's Fantasy Sonata, a Humoresque by Chalmers Clifton and the Scherzo from Daniel Gregory Mason's Sonata. In the afternoon Russell V. Morgan, Cleveland, was chairman of the meeting on Music Supervision, in which T. P. Giddings, John W. Beattie, Herman F. Smith, John C. Kendel, George L. Lindsay, Edith M. Keller, Claude Rosenberry, Fowler Smith and Ralph W. Wright took part.

That evening, Tuesday, I had the honor of being a guest, as I had also been two years ago at Cleveland, at the Founders Dinner, under the genial guidance of Mrs. Clark. It was, of course, a breakfast in Cleveland. But the spirit that pervaded it was the same. Mrs. Clark deserves much praise for preserving this important part of each conference. Again William Arms Fisher's Grace Before Meat was sung, and the supervisors' creed read. T. P. Giddings made the address of introduction in a fascinating, humorous manner.

(Continued on page 17)



Kaufmann-Fabry

With William D. Revelli as Conductor and Dr. Walter Damrosch as Guest Conductor, the In-and-Out Chicago High School Orchestra, Sponsored by the In-and-Out Chicago Music Supervisors Club, Gave a Concert at the Auditorium Theatre on April 11



## The Chief Social Function of the Music Educators Conference



Kaufmann-Fabry

At the Banquet of the Chicago Biennial of the Music Educators National Conference, on Thursday Evening, April 12, Rodolph Ganz Was Toastmaster and Addresses Were Made by William J. Bogan and Phillip LaFollette

### Opening of St. Louis Auditorium Symbolizes Spirit of Civic Pride

**Municipal Structure, Costing \$6,000,000, Is Turned Over to City with Appropriate Ceremonies — 100,000 Hear Varied Events Which Include Performance of Aida with Rethberg and Martinelli**

ST. LOUIS, April 17.—Symbolizing the civic spirit of St. Louis, the great Municipal Auditorium, erected at a cost of \$6,000,000, was today turned over to the city with fitting ceremonies. The dedication services lasted practically the entire afternoon, after a parade led by Mayor Bernard F. Dieckman in which the various civic and military bodies of the city participated. Assembled in front of the great building, a vast throng listened attentively to the speeches of Mayor Dieckman, Governor Park, Comptroller of the Currency O'Connor, Frank M. Mayfield, chairman of the Citizens Committee, and many others, including the mayors of neighboring cities. Emily Roosevelt, niece of President Franklin D. Roosevelt, sang The Star-Spangled Banner as the flags were unfurled and the keys presented to the city officials.

#### Music Hall Seats 3,500

The new Auditorium contains 18,000,000 cubic feet of space, divided into one large main auditorium seating over 17,000. The Music Hall seats 3,500 and four smaller assembly halls seat 750, each with stage, underneath which is the exhibition hall. Besides these there are many committee and reception rooms. Two steel curtains weighing fifty-seven tons are on each side of the stage which can be lowered so that either the Music Hall or the Arena may use the entire stage without interfering

with each other. Dressing rooms accommodating over 600 are provided.

#### Aida Is First Performance

The Music Hall was officially dedicated on Saturday evening, April 21, with a spectacular production of Aida, applauded by 3600. Elisabeth Rethberg and Giovanni Martinelli were starred in the soprano and tenor roles, the former appearing as an ideal protagonist of the title role and the latter making the part of Radames particularly vital. Completing the cast were Eleanor La Mance, and the Messrs. D'Angelo, Guidi and Frigerio. Genaro Papi conducted. Chorus and orchestra had their share of approval. The ballet, with Rita De Laporte as soloist, was another admired feature. Hearty tributes were paid to Guy Goltzman, director.

Preceding the operatic opening were daily concert programs which began on Sunday April 15. On that date a choir of 500 from the St. Louis churches, conducted by Max Steindel, appeared under the auspices of the American Guild of Organists.

On April 16, 500 took part in a pageant, The Musical History of St. Louis, given under the auspices of the Missouri Federation of Women's Clubs.

In addition were programs by the band and glee clubs of Washington University under Clay Ballew and a Negro chorus and band. The Philharmonic Orchestra of 100, conducted by Alfred Hicks, the Bell Telephone and Liederkranz choruses, the A Cappella Choir and an ensemble of fourteen pianos were heard on Tuesday in the Musicians' Guild concert. Another program was furnished by the chorus and band of the High School. The John Kessler School gave recitals that day and the next. On Wednesday more than 900 participated in a presentation of folk

dances and songs representatives of fourteen nations. A chorus of 100 was presented by the Fallert School of Music on Thursday, when the Delphian Council Musical was held. The Negro pageant, Forward, with a musical program in which the Celestial Choristers took part, came on Friday.

An industrial exhibition, St. Louis on Parade, is continuing during this time in the Exhibition Hall. More than 100,000 people have attended the various events so far.

The new Music Hall will be the future home of the St. Louis Symphony as well as the Civic Music League. A regular season of opera is also planned.

SUSAN L. COST

#### Schuricht Invited to Act as Interim Conductor of Concertgebouw

BERLIN, April 15.—Carl Schuricht of the Leipzig Gewandhaus has been invited to act as interim conductor of the Concertgebouw Orchestra of Amsterdam. Pierre Monteux, for ten years one of the regular guest conductors, has resigned, leaving the orchestra without a permanent head. Willem Mengelberg is still ill in Switzerland and the Amsterdam public, accustomed to its own conductor, was loath to transfer its allegiance to another, so that at one of the recent concerts 900 free tickets had to be given away in order to fill the hall. It is reported that differences of opinion between the assistant conductor, van Beinum, and Monteux were the immediate cause of the trouble. Bruno Walter is mentioned as the most likely candidate for the post of permanent conductor.

G. DE C.

#### Lily Pons Gives Reception

Lily Pons, soprano of the Metropolitan, entertained at her home in New York on the afternoon of April 14, following the special performance at the Metropolitan in which she sang in a scene from Lucia di Lammermoor.

Many notable musical people were present, among them these colleagues of Miss Pons from the Metropolitan: Rosa Ponselle, Elisabeth Rethberg, Gladys Swarthout, Giuseppe De Luca, Nino Martini, Ezio Pinza, Armando Agnini, Wilfred Pelletier, Giulio Setti, Philine Falco, Elda Vettori. Also present were Mr. and Mrs. Earle R. Lewis, Mr. and Mrs. Josef Lhevinne, Mr. and Mrs. Giuseppe Bamboschek, Frank Chapman, Richard Stokes, Marguerite D'Alvarez, Cobina Wright and Nathaniel Shilkret.

#### A. Walter Kramer Speaks at Chicago Musicians' Club of Women

CHICAGO, April 15.—While in Chicago attending the Music Supervisors National Conference, A. Walter Kramer, editor of MUSICAL AMERICA, was the guest of honor at the luncheon of the Musicians' Club of Women at the Blackstone Hotel on Monday, April 9. After the luncheon Mr. Kramer made an address. Addresses were also made by William Arms Fisher, Mrs. William Arms Fisher and Mrs. Elmer James Ottaway. A program of part-songs was delightfully performed by the American Quartet with Edwin Stanley Seder at the piano. Among their offerings was Mr. Fisher's arrangement of Deep River.

#### Wedding at the Conference

CHICAGO, April 13.—A romantic episode in the Music Educators National Conference was the marriage on April 11 of Charles J. Roberts to Mrs. Myrtle Bowman. Mr. Roberts, well known as an orchestral arranger and composer, was in Chicago, attending the conference for Carl Fischer, Inc., with which he has long been associated, as was his bride, who is a member of the same firm's educational department. The wedding took place at The Blackstone, with Duncan McKenzie, of the Oxford University Press, playing the wedding marches. The couple were congratulated on all sides by their many friends at the conference when the news got out next day.



# PARIS IS RESPONSIVE TO SPANISH NOVELTIES

## Works Written in Honor of Arbós Are Introduced to French Capital

By GILBERT CHASE

PARIS, April 15.—When Enrique Fernandez Arbós, the distinguished leader of the Madrid Symphony, celebrated his seventieth birthday last December, fourteen of the most prominent Spanish composers wrote works dedicated especially to him, and the collection was presented to him as a "birthday album." Among the composers who contributed to this album were Manuel de Falla, Joaquín Turina, Oscar Esplá, Joaquín Nin, Conrado del Campo, Facundo de la Vina, Ernesto Halffter, P. San Sebastian, G. Pittaluga, Pedro San Juan, and others whose names are not so well known abroad.

Several of these works were heard for the first time in Paris at the concerts which Senor Arbós gave in the Théâtre des Champs-Élysées as guest conductor of the Pasdeloup Orchestra. Joaquín Turina's *Sinfonia Sevillana*, which opened the first program, is in the nature of a symphonic poem in three movements, evoking the atmosphere, at once languorous and passionate, of the composer's native city, Seville. The final movement depicts an Andalusian festival, with the rhythms of two popular dances, the *zapateado* and the *garrotín*, as the chief elements.

The work suffers from a somewhat too obvious exploitation of a phase of Spanish folk music which has become rather hackneyed from over-use; and in spite of an effective instrumentation and some finely calculated sonorities, Turina's musical tableau is too facile in concept to attain real distinction.

### Courtly and Polished Songs

The Two Ancient Spanish Lyrics of Pablo Estéve and Blas de Laserna, freely harmonized and orchestrated by Joaquín Nin, are exquisite vocal gems from the seventeenth century. In contrast to the popular songs, of which Nin has published so many fine examples, these lyrics are what we would now call "art songs." They are courtly and polished in style, but at the same time possess a charming simplicity. Nin has orchestrated them with impeccable taste and infallible instrumental science. The lyrics were admirably sung by Maria Cid, who employs with artistry a voice of lovely quality.

The third novelty on this program was a very striking Afro-Cuban tableau by Pedro San Juan, entitled *Initiation*, which evokes the ancestral rites of the Cuban Negroes, descendants of the slaves brought over from Africa in Colonial times. A native of Biscay, San Juan went to America at an early age and has lived in Cuba for many years. His *Initiation*, brief but exciting, pleased the public greatly and had to be repeated.

At the second concert, Senor Arbós introduced P. San Sebastian's *Basque Aquarelles*, a series of short pieces strongly impregnated with Basque local color. The composer, also known as P. Donostia, is a Franciscan friar who has specialized in the study of Basque folk lore. His *Basque Aquarelles*, originally written for piano, are

deftly orchestrated and pleasing in texture.

The final novelty was Oscar Esplá's *Canciones Playeras*, songs of the Spanish fishermen on the eastern



Oscar Esplá's Songs of Spanish Fishermen Were Introduced to Paris by Arbós

Mediterranean Coast. Esplá's idiom has always been very personal, seldom drawing directly upon popular sources. In these songs the folk element is more marked, but yet the imitation is free rather than literal. The orchestral accompaniment is characterized by a refined simplicity, but the songs are not very grateful for the voice. In spite of this, Maria Cid interpreted them with considerable effect.

The programs were completed by familiar Spanish works such as Falla's *El Amor Brujo* and *Nights in the Gardens of Spain* (with Leopoldo Querol as a young and capable soloist), and the *Iberia* of Albéniz, in the orchestration of Arbós, alternating with works of Spanish color by foreign composers. The latter comprised Debussy's *Iberia*, Ravel's *Rapsodie Espagnole*, Rimsky-Korsakoff's *Capriccio Espagnol* and Chabrier's *España*. This juxtaposition of native and "foreign" Spanish music was most interesting. Rimsky-Korsakoff and Chabrier were concerned primarily with the exterior, picturesque elements of the Spanish idiom. Ravel and Debussy, on the other hand, extracted a much more subtle and poetic atmosphere from the same material; their evocations of Spain are less literal and more personal and imaginative. By heightening the contrasts and accentuating the rhythm, Senor Arbós stressed the Hispanic character of these works.

### An Authentic Fire Dance

In his reading of *El Amor Brujo*, the Spanish conductor adhered to a tradition, undeniably authentic, which is not followed by many foreign conductors. The famous *Ritual Fire Dance* (which was of course played in its right place and not switched to the end for the sake of a meretricious climax that flagrantly violates the composer's intentions), was taken somewhat deliberately and with intensity of ex-



Ernesto Halffter Conducted His Sinfonietta at a Concert Given by the Paris Symphony

pression, but not in the manner of a frenzied Dervish-dance, as it is sometimes conceived. The composer intended it to be a *ritual* dance, and he lays stress on the importance of observing the full implication of this word when interpreting the work.

Arbós's brilliant orchestrations of *Fête-Dieu à Seville* and *Triana* from the *Suite Iberia* are too well-known to require particular comment. The thrilling performance of *Triana* provoked an ovation and the veteran conductor, splendidly active and vigorous in spite of his seventy years, was obliged to repeat the work.

### Among the Younger Composers

Interesting as these concerts were, they did not include any works that would tend to show the trend of present-day Spanish music as exemplified in the productions of the younger composers, who are inclined to draw away from the folk music element which exercised such an influence upon their elders. Coinciding with the visit of Senor Arbós, one of the most brilliant of the younger Spanish composers, Ernesto Halffter, who now lives in Paris, was invited to conduct his delightful *Sinfonietta* at a concert of the Paris Symphony. Rodolfo Halffter, brother of Ernesto, who is also in Paris

at present, has likewise a number of interesting works to his credit, but none, except some piano pieces, have yet been performed here.

The Spanish violinist and composer Juan Manén, who has not been heard in Paris for a long time, appeared as soloist with the Lamoureux Orchestra under the baton of Richard Lert, interpreting some of his own compositions. These included a *Concerto di Camera*, new to Paris, a *Canción* (for



Manuel, Paris  
Joaquín Nin Was Represented on Spanish Programs with His Ancient Lyrics for Voice and Orchestra

string orchestra), and *Variations on a Theme of Tartini*. These compositions have nothing specifically Spanish about them; the writing for the solo instrument is masterly and effective. Manén is one of the few contemporary Spanish composers who has been more influenced by German than by French music. Such composers as Albéniz, Granados, Falla, Turina, Infante, Nin, P. Donostia, were technically and aesthetically formed in France.

### A Premiere by Chasins

Incidentally, Abram Chasins's *Parade* figured as a novelty on the same program with Manén's works (Salle Gaveau, March 24), and was repeated (Continued on opposite page)

## PROGRAMS OF BACH FESTIVAL ARRANGED

### Juilliard Auditorium to be Scene of Four Performances Early in May

The first program of the Bach Festival to be held under the auspices of the Juilliard School of Music and the Oratorio Society of New York in the Juilliard Auditorium on May 1, 2, 3 and 5, will include the *Magnificat* and the cantatas, *Thou God of Israel* and *Jauchzet Gott*. The second concert, of chamber and organ music, will include the *Brandenburg Concertos*, Nos. 1, 2 and 3, and the *Passacaglia and Fugue in C Minor*. The following evening the *Brandenburg Concertos*, Nos. 4, 5 and 6, and the *Organ Fantasia and Fugue in G Minor* will be given.

### St. Matthew Passion Uncut

On May 5, the *St. Matthew Passion* will have what is believed to be the first uncut performance in New York. It will be given in two sections, the first

beginning at 5:30 in the afternoon and the second at 8:30.

Albert Stoessel will conduct. In addition to the chorus of the Oratorio Society and the Juilliard School Orchestra, the choristers of St. Thomas's Church, T. Tertius Noble, director, will assist.

Instrumental soloists will be Ernest Hutcheson, pianist; Georges Barrère and George Wilkins, flutists; Felix Salmond, cellist; Albert Stoessel, Harry Glickman and Joseph Knitzer, violinists; Stephen Pecha, oboe player; William Vacchiano, trumpeter; George William Volkel and Hugh Porter, organists; Viola Peters, harpsichordist, and Gregory Ashman, cembalo player.

Vocal soloists will include Josephine Antoine and Martha Dwyer, sopranos; Karin Olson and Inga Hill, mezzo-sopranos; Pauline Pierce, contralto; Roland Partridge and Eugene Ramey, tenors; Julius Huehn, Harold Boggess and George Britton, baritones.



# FRENCH MODERNISTS BOW TO CLASSICAL ELDER

## Young Members of "Advance Guard" Join Hands with Their Predecessors

(Continued from opposite page)

the following day, enjoying the honor of both a first and second performance, which is seldom the fate of foreign works introduced here. This was no doubt due to the initiative of the conductor, Richard Lert.

Arthur Rubinstein, one of the most notable pianistic interpreters of Spanish music in the world today, appeared as soloist in Falla's *Nights in the Gardens of Spain* with the Colonne Orchestra under the capable direction of Paul Paray, this being the third performance of the work in Paris this month.

### Music Resumes Its Place

After its period of political stress, aggravated by a taxicab strike which lasted the better part of a month and dealt a severe blow to the entertainment industry, Paris regained its normal aspect and offers its customary bewildering amount of musical activity, with interest during recent few weeks centering in the concert hall rather than the opera house. The Opéra's revival of Ravel's *L'Heure Espagnole* and of the same composer's ballet, *Daphnis et Chloé*, featuring Serge Lifar, comprised the chief attraction at this theatre.

On March 8, the Opéra-Comique produced Robert Planel's *Idylle Funambulesque*, a "lyrical phantasy" in one act. This was merely the staging of the cantata which won the Grand Prix de Rome last year. The libretto, by Paul Arosa, deals with the *Pierrot-Colombine* theme. The only way in which the work differs from the conventional Prix de Rome cantata is by the introduction of a jazz serenade, which apparently was not sufficiently unorthodox to shock the august members of the Institute. M. Planel will have to write something more significant than this prize work to really merit the honors of stage performance, which have been too leniently accorded him.

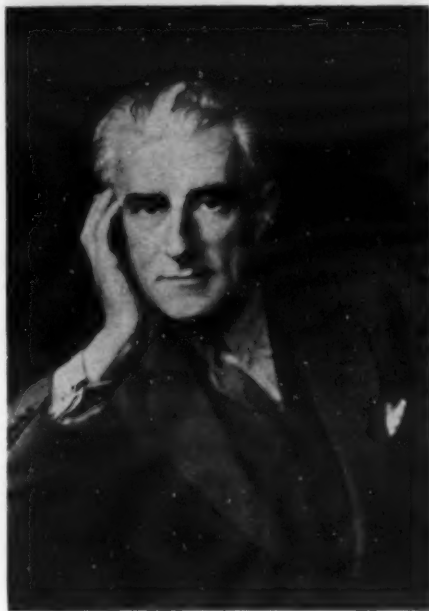
### Szymanowski As Performer

Karol Szymanowski came to the French capital towards the end of February to take part in the first local performance of his *Sinfonia Concertante* for piano and orchestra. This was given by the Paris Symphony under Pierre Monteux, with the composer at the piano. In spite of its form, the work is more neo-romantic than neo-classic in spirit. The initial *Moderato* is followed by a slow movement, which leads without interruption to the final *Allegro*, in which the folk music element, based on the wild dances of the Carpathian mountain dwellers, is strongly marked.

Another symphonic novelty worthy of note was Stan Golestan's *Rumanian Concerto* for violin and orchestra, which was given its *première audition* by the Colonne Orchestra under Paul Paray, on Feb. 25. Golestan, of Rumanian origin, has lived in Paris for many years, active both as composer and critic. This concerto is his most recent work, having been completed last year.

As regards the national character of

this work, the composer has written it in the spirit of Rumanian folk music, though very rarely indulging in direct quotation of popular themes. In form the composition follows the plan of the traditional concerto. Its three movements are: *Allegro*, *Andantino* and *Rondo*. It is a well-conceived and well-constructed work, in which virtuosity



Maurice Ravel Was Honored by the Paris Opéra with Revivals of His Works

and expressiveness are combined. The soloist was Lola Bobesco, twelve-year-old violinist, winner of a first prize at the Paris Conservatoire last year.

There are now quite a number of chamber music societies active in Paris, chief among these being the Triton, which has given three very successful concerts thus far this season. It is a curious fact, and surely one not without its special significance, that these societies not only perform the products of our younger and more advanced contemporaries, but side by side with these give us performances of rarely-heard music of the seventeenth and eighteenth centuries, including a number of works which, though old in years, are quite new to Paris.

Thus the Triton which has recently given us first performances of compositions by such modernists as Henrik Neugeboren, P. O. Ferroud, Filip Lazar, Hindemith, Bohuslav Martinu, H. Martelli and Tibor Harsanyi, has also given us the first local performance of a *Cassation* in F by Haydn, for oboe, bassoon, two horns, violin, viola and cello. This work was discovered in the Berlin National Library by Herr Fendler.

Another chamber music society, Les Amis des Artistes, directed by Frederick Goldbeck, has included among its novelties the *Five Movements* of Anton Webern and *Five Contredanses* by Mozart (1791), the latter a modest but attractive addition to the large number of Mozart "first performances" which we have been hearing in Paris this season.

Seldom indeed does a member of

the "advance guard" appear in a program without the company of such sanctified elders as Bach, Haydn or Mozart. At one of the chamber music concerts of the Ecole Normale, Nadia Boulanger introduced a *Concertino* for piano and orchestra by Jean Françaix,



Karol Szymanowski Visited Paris for the Local Premiere of His *Sinfonia Concertante*

one of the most prolific and most irrepressible of the French juveniles, the program comprising in addition several Bach cantatas and Mozart's *Clarinet Concerto*.

So we find the new joining hands with the old, and repudiating the immediate past. This is not surprising, for every generation has had a tendency to believe that their grandfathers were much finer fellows than their fathers. But perhaps, with regard to music, this tendency has seldom been so strongly apparent as it is today.

### Piano Teams Are Popular

Two-piano recitals appear to be enjoying a considerable vogue at present. Most notable of the two-piano teams

active in Paris is that composed of Aline Van Barentzen and Janine-Weill, who, in addition to performing concertos by Bach and Poulenc with the Pasdeloup Orchestra, gave a recital at the Salle Gaveau, their program covering a wide range of classical, romantic and contemporary music, including novelties by Suzanne Demarquez and Harsanyi. These pianists are brilliant technicians, and their team-work is excellent.

The violinist Erika Morini appeared as soloist with the Colonne Orchestra under Paul Paray in Mendelssohn's *Concerto*, of which she gave a splendid interpretation, eliciting an enthusiastic response. Following this, Miss Morini gave a recital at the Salle Gaveau, on Feb. 27, her program including Glazounoff's *Concerto* and Bach's *Chaconne*. The mastery and charm of her playing once more exercised their spell, to the intense delight of the audience.

The next day, at the Théâtre des Champs-Élysées, Jascha Heifetz gave his recital, playing his own transcription of *El Puerto*, from the *Iberia Suite* by Albeniz. This masterly transcription of the Spanish composer's rhythmically fascinating work pleased the audience so much that the violinist had to repeat it. Other composers represented in Mr. Heifetz's list were Schubert, Richard Strauss, Vieuxtemps and Wieniawski.

Other violinists heard here recently were Joseph Szigeti, who played the Brahms *Concerto* with the Société des Concerts under Gaubert, and Jacques Thibaud, who appeared as soloist with the Concerts Siohan, under the baton of Charles Münch.

Among the pianists heard were Harriet Cohen, soloist with the Paris Symphony; Artur Schnabel, who triumphed in an all-Beethoven program at the Salle Gaveau; Boskoff, who played Mozart's *Concerto* in F (No. 19) for the first time in Paris with the Pasdeloup Orchestra; Borowsky, Yves Nat, Orloff, J. Nin-Culmell, France Ellegaard, and Beveridge Webster, who inaugurated a series of three recitals at the Salle de l'Ecole Normale.

## NATIVE WORKS ARE ROCHESTER FEATURE

### American Composers' Series Has Novelties by Skilton and Paul White

ROCHESTER, April 20.—Compositions having first performances at the thirty-second concert of the American Composers' Series, conducted by Dr. Howard Hanson in the Eastman Theatre on March 28, were Charles Sanford Skilton's *Overture in E* and the *Symphony* in E Minor by Paul White. The orchestra was the Rochester Philharmonic. Also on the program were Deems Taylor's *Circus Day Suite* in its revised version for symphony orchestra, The Dark Dancers of the Mardi Gras by Charles Wakefield Cadman, and Charles Griffes's *Poem* for flute and orchestra.

The *Overture* by Dr. Skilton, who is head of the composition department of the School of Fine Arts of the University of Kansas, is a scholarly, rather conventional work, pleasant to listen to.

A high point of the program was the *Symphony* by Mr. White, who is a member of the Philharmonic and assistant conductor of the Rochester

Civic Orchestra. His music is quite modern in style, yet he does not over-use dissonances and there are many passages of lyric beauty in all he writes. The *Symphony* is short, it is rather a *sinfonietta* according to his own description. The first movement is dignified and conventional in form; the slow movement very lovely; the third movement whimsical, lively and full of syncopated rhythms. The audience gave the composer, conductor and orchestra prolonged applause.

### Excellent Performances

Mr. Cadman's music was well played, Robert Berentsen interpreting the piano part with fluency and brilliancy. In the *Griffes Poem*, exquisite music, Leonardo De Lorenzo's expert playing of the solo part, a wonderfully fine piece of writing, was enthusiastically received. The orchestral performance was excellent also. Mr. Taylor's *Circus Day* proved highly amusing, cleverly written and of real orchestral worth. The audience especially enjoyed it.

The theatre was well filled, and Dr. Hanson and the orchestra were warmly welcomed. MARY ERTZ WILL



# ELIJAH DRAMATIZED FOR AUDIENCES IN LONDON

## *Mendelssohn's Popular Oratorio Is Given Spectacular Production*

By BASIL MAINE

LONDON, April 15.—Mendelssohn's *Elijah* has frequently been given here as a dramatic spectacle. It was sung as an "oratorio in action" at the Old Vic some time ago, and earlier still, by the Moody-Manners Opera Company. T. C. Fairbairn's production of the work, more grandly and boldly conceived than any former production, was given at the Albert Hall for a fortnight's season, beginning on Feb. 12. I see no reason why it should not become as firmly established in public favor as the same producer's *Hiawatha*, which is now one of the annual spring events of London.

For magnitude and intricacy the organization of this *Elijah* is comparable to a searchlight tattoo. Singers and dancers enter from every point of the circumference; lighting is worked from every angle and altitude; orchestra and chorus join forces unanimously under the vigorous beat of Albert Coates; about 1000 unit performers must be controlled to give form to this pageant of singing and miming—these are only a few aspects of this conception. Perhaps the problem was greater than in *Hiawatha*, for in that work the Royal Choral Society took part, whereas in this *Elijah* the chorus was drawn from diverse sources.

### Choralists Are Competent

Of course we expect English choralists to be able to sing a standard oratorio from memory, so perhaps a passing word of admiration for the competence of this miscellaneous choral body is sufficient here; and another can be spared for the Symphony Orchestra which, however, was anonymous. Let us hope that this, too, was a collection of musicians culled from highways and byways, that this short season gave temporary relief to a number of unemployed instrumentalists.

So many were the diversions in this spectacle that I am reduced to a mere enumeration: the excellent vocal performances, for example, of Harold Williams as the Prophet and of Mme. Stiles-Allen in the soprano music; the skill of scene-painting and of color-grouping, which, in the vast arena of the Albert Hall presented peculiar problems; and the beauty of the various ballets, with the dancing of Markova and Errol Addison as the highlights.

### Devised on Broad Lines

Mr. Fairbairn's conception, inevitably, opens many doors to criticism, almost as many as are opened for his actors' entrances and exits. But it is a mistake, I think, to apply the standards of Higher Criticism to a spectacle which has been devised on broad, popular lines. No doubt the Prophet, as he is represented here, is far less convincing than the frenzied Moabite from the sun-baked desert which we see in John Masefield's *A King's Daughter*—a role, incidentally, which I had the honor of creating some time ago. Even so, such a representation is consistent with Mendelssohn's imagery in "Draw near, all ye people," and after all Mendelssohn, not Masefield, has been Mr. Fairbairn's inspiration.

This producer takes liberties in unfolding the tale, which, briefly, follows this course: at the beginning we see the dancing ritual of Baal worship to music drawn from Mendelssohn's secu-



Lafayette, Ltd., London  
Dr. Cyril B. Rootham Led the Cambridge University Musical Society in a Performance of Handel's *Jephtha*

lar works; *Elijah* breaks in upon the scene and calls down a drought upon the land (the opening of the oratorio); the rest of this act shows the people's tribulation and finally the trial by fire on Mount Carmel and the breaking of the drought.

### A Sumptuous Feast

The second act opens with a feast, given by King Ahab and Queen Jezebel to the rulers and princes of neighboring countries to celebrate the completion of the ivory palace by Jezebel's Phoenician workmen. In this Bacchanalian scene, the producer's style and mind are most fully revealed. No subtlety is aimed at; it is quite clear that the motive is to overwhelm the audience by sheer numerical strength, by mingled singing and dancing and by bold splashes of color. Because details pass unnoticed in the Albert Hall, the purpose is fulfilled. It is indeed a sumptuous feast.

Then follow the scenes of the tempest, earthquake and fire, and the work ends with the enunciation of the anticipatory theological doctrine as *Elijah* is translated to heaven in the sight of his followers.

### Liberties with the Music

To a musician, liberties in the telling of the story will seem less objectionable than the misrepresentation of Mendelssohn's score at various points. The chorus, for example, has been enjoined to make certain breaks, stresses and pauses which are quite indefensible; and in the chorales the gestures are entirely out of keeping with the calm of assurance which the music here conveys.

But the worst sin was the mauling of Queen Jezebel's part. Maria Sandra, who sang this role, elected to take her phrases an octave higher whenever it so pleased her, and in doing so, not

only sacrificed the fine effect of the contralto writing but also failed to give the substitute phrases with the right intonation. In my opinion this was a sin that overtopped any that Jezebel herself may or may not have committed. That such bad taste should be condoned in a production in which, after all, a few musicians are in authority, passes my comprehension.

These blemishes apart, however, I can but admire the broad sincerity of



Albert Coates Conducted the Elaborate Dramatic Production of Mendelssohn's *Elijah* in the Albert Hall

Mr. Fairbairn's work and the courage and skill with which he overcame innumerable problems. Not only has he assisted the charities of St. Dunstan's (for the blind), and of Safer Motherhood, but he has also given pleasure to large audiences drawn from the whole of Greater London and beyond.

### Boult Conducts Mahler's Ninth

In the previous week there was a performance of Mahler's Ninth Symphony by the British Broadcasting Corporation Symphony Orchestra. The B. B. C. has done much to help English musicians toward a solution of the Mahler problem. It was at a B. B. C. concert that the huge Eighth Symphony was heard for the first time in England, and this no doubt, led to the fine production of the work at the Sheffield Festival last season.

Of the Ninth, Dr. Adrian Boult gave an interpretation in which sensitiveness and eloquence were balanced. Yet it cannot be said to have bridged the gulf which exists between Mahler's admirers and his detractors in this country. For my part, I believe the gulf to be unbridgable. There are those who are in tune with the old type of German culture which encouraged the arts to invade every province of life and thought; these can (and do) glory in a symphony which aspires also to be a philosophy and a homily. Then there are those who are attracted only to music whose seed is in itself—such people can never be wholly convinced by Mahler's symphonic thought, however readily they may recognize the peculiar fantasy which he frequently reveals, for example, in the impassioned string melodies of the last movement of this work and in the Ländler movement.

I doubt whether the situation will change in our generation in England. In each country there is place for only

one sun and one moon; had we in England not had the splendor of Elgar's sun on the one hand, and Delius's dreaming moon on the other, perhaps we should have noticed the brightness of Mahler and Bruckner as they sailed into the changing skies.

### Prokofiev's Meteoric Appearance

A meteoric appearance is occasionally made here by Serge Prokofiev. At another B. B. C. concert he introduced us to his Fifth Piano Concerto with himself as soloist and Bruno Walter as conductor. Walter also conducted Mozart's G Minor Symphony and Brahms's Fourth, so that with one of the greatest of the classics and (perhaps) one of the finest flowers of romanticism, and one of the latest products of the present age, we had plenty of food for thought on the subject of symphonic development.

Walter's readings of the symphonies are his own without being in the least eccentric; some of the Brahms, indeed, was profoundly experienced. Prokofiev, on the other hand, is still content to be an eccentric entertainer. The new concerto is really a most entertaining suite in five movements. The sheer delight of putting sounds together can always be felt. But this composer remains an incorrigible experimenter, and until he begins to consolidate the results of his testings, we cannot be sure that his music will also entertain posterity.

### Two Concerts of Bloch Works

There remain to be noted the visit of Ernest Bloch and the two concerts of his music, one of orchestral (Feb. 12), the other of chamber works (Feb. 16). The visit was of greater importance than I have space to indicate, for it helped to make secure in this country the position of a composer who has always been greatly respected by a small group of English musicians.

Next day (Feb. 17) I returned to my Alma Mater, Cambridge, for the University Musical Society's production of Handel's *Jephtha*, an intensely interesting performance full of vital musicianship. In Dr. Cyril B. Rootham this society has a conductor who has played a far greater part in English musical life than is generally recognized.

Among the important tributes to Sir Edward Elgar in the concert hall have been the Royal Philharmonic Society's memorial concert, at which Dr. Adrian Boult conducted the *Prelude to The Dream of Gerontius*, the *Violin Concerto* (with Albert Sammons as soloist) and the *Second Symphony*; and the performance of *Gerontius* at the Albert Hall on March 24, by the Royal Choral Society in co-operation with the B. B. C. Dr. Boult and Sir Landon Ronald were the conductors on the latter occasion.

### Lily Pons Closes Season in Norwalk, Conn.

NORWALK, CONN., April 20. — Lily Pons gave the final concert of her season here on the evening of April 15, before a crowded house. Miss Pons, accompanied by Giuseppe Bamboschek presented a delightful program which included arias from *Rigoletto*, *The Czar's Bride*, *The Barber of Seville*, *Parysatis* and as a brilliant close, the *Mad Scene* from *Lucia di Lammermoor*. There were also songs of Pergolesi, Martini, Bishop and Delibes in which the artist was equally successful.





## DEAR MUSICAL AMERICA:

Whatever the future of the Metropolitan Opera proves to be, we are confident that the management will feel itself duty bound next season to adjust the clumsy and inexpert stage direction, which has marred so many of its performances this year. In the presentation of Strauss's *Salome*, Hanson's *Merry Mount* and Wagner's *Parsifal*, to name but three works over which Mr. von Wymetal, Jr., has presided, the handling of the stage has been lamentably unsatisfactory. Your editor, in reviewing these performances, spoke of this deficiency in clear and specific terms. On March 25 Lawrence Gilman discussed the subject in his Sunday article in the *New York Herald Tribune*.

There is no excuse for the Metropolitan's excellent performances of Wagner these days being marred by the kind of stage management which they have had this season.

In Vienna there is a stage director, Dr. Lothar Wallerstein, who has won fame for his outstanding gift as a registrar. At the Opera there he has made numerous productions and has been singled out for especial praise for his part in making them artistic successes. He is first of all a musician. I believe he was a conductor before he became a stage director, and he is also a literary man, as proved by his revision of certain libretti. I do not know what Dr. Wallerstein's plans are, but if Austria goes Nazi, and there is every indication that it will, his post will assuredly be given to a party man, as has been the case in Germany under the Third Reich.

Dr. Wallerstein would be a revelation to New York. He would not put on operas, as Mr. von Wymetal has, so that the chorus, as in the premiere of *Merry Mount*, had no notion of what to do in certain places in Act II. Nor would he, as in the March 23 performance of the Hanson opera, allow his stage crowd to stand perplexed, some of them raising their hands at a certain point in the action, others not, the former then lowering them on realizing that they had put their hands up too soon! On this occasion the chorus did not know when to kneel, or when to rise. It was all very disconcerting to the observer, as was the audible giving of directions to the chorus at each entrance by one of the assistant conductors, who moved about the stage with them and who to the experienced eye, as well as the ear, showed precisely what he was attempting to accomplish.

The trouble is that some of the conductors at the Metropolitan want to have a hand in the stage direction. That, I am certain, a man of Dr. Wallerstein's calibre would not tolerate. The conductor's business is to conduct. Our conductors probably prefer the present stage director who enjoys their collaborating with him. That is, in all likelihood, the reason for the kind of stage management we have endured.

Incidentally, it is time that the Metropolitan secured one of the great operatic conductors to raise its musical standard. Things have been sagging, both in the German and Italian repertoire (we do not speak of the French, for that has been deplorably bad for many a day, and can not be rectified easily, as there are no first class French conductors) and they will never be remedied until new and authoritative men are placed in charge.

Think back to the time when Toscanini was musical director of the Metropolitan. In those days the performances were of an excellence which has never been duplicated. He was a young man then. There must be another young man somewhere, who can lead the opera out of its musical depression. He must be given authority, enough rehearsals, and above all an orchestra worthy of the organization. Such raucous and insecure brass playing as has been heard in the Metropolitan in recent years would not be sanctioned by such an artist.

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The several recent performances of new symphonic works by the gifted Nicolai Berezowsky bring to mind that young man's background, particularly the part of it that was devoted to study with one of our country's leading composers. I refer to Rubin Goldmark.

Mr. Goldmark is one of those quiet, modest men, who lives his life, even in crashing New York, with remarkable calm. He heads the composition department at the Juilliard School, devoting part of his time to composing, though in recent years, I am sorry to say, he has put forward comparatively few works.

What he has composed is all of solid merit, music recognized both here and abroad. I remember hearing his early Overture to *Hiawatha* many years ago at a Boston Symphony concert, where it had a real success. He was a very young man then. After that he won the Paderewski prize for his fine Quartet in A for piano and strings. Several orchestral works followed, introduced here by Josef Stransky, when he was conductor of the New York Philharmonic. These were the tone poem, *Samson*, and the Requiem, the latter based on Lincoln's Gettysburg Address, a superb composition, which for some unknown reason we have not heard recently. It is worthy of revival and I for one hope that some of our conductors will play it again.

Then there is his *Negro Rhapsody* for orchestra, performed here by Mengelberg with the Philharmonic, if I remember rightly. That work has been given in Europe, too, and favorably noticed. It was on the program which Werner Janssen, the young American conductor-composer, was to give with the Berlin Philharmonic last April, but was removed by the authorities, who desired no foreign music at that particular time.

Goldmark is the nephew of the Hungarian composer, Karl Goldmark, of *Queen of Sheba*, *The Cricket on the Hearth* and *Suite for Violin and Piano* fame. He made his reputation, however, not as the nephew of his uncle but on his own merits.

I always enjoy the story, and I am told it is a true one, about Dvorak when he was in New York exclaiming after examining a composition by Rubin Goldmark: "Now there are two Goldmarks!" I think he was right, for in my opinion Rubin Goldmark is every bit as fine a composer as his uncle was. Our Goldmark studied under Dvorak—that isn't the reason Dvorak praised his music, however, for I understand that he was most critical of his own pupils—and was one of a group of American composers, among them William Arms Fisher, Henry Schoenfeld and the late Harvey Worthington Loomis, who learned much from the Bohemian master, when he was active in New York as teacher and director of the National Conservatory, founded by Mrs. Jeannette Thurber.

Not only has Rubin Goldmark written orchestral and chamber music of quality, but he has also put to his credit some excellent piano compositions, several for violin, among them the frequently played *The Call of the Plains*, also cello works and attractive songs. Everything that he writes is distinguished by superlative musicianship. For he is a profound student of his art. He is highly self critical.

As a teacher he has put many of our younger composers through their paces. The modernist, Aaron Copland, studied with him; his *Music for the Theatre*, written not long after this study, remains, in the opinion of many, his best composition to date.

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Many attempts have been made to produce sound films on operatic lines, most of them quite unsuccessful. Recently a group of film and musical folk were invited to the theatre in the Fox Building in New York to view a newly devised film, scenes from Leoncavallo's *Pagliacci*. There I saw the dean of New York music critics, William J. Henderson of the *Sun*, in conversation with your Editor; Francis D. Perkins, of the *Herald Tribune*, Sigmund Spaeth, Pierre V. R. Key, Mrs. Harold V. Milligan of the National Music League and a few others, whose presence more often graces concert halls than film headquarters.

But this was an exceptional occasion. This *Pagliacci* had been produced and directed by none other than William C. DeMille and the English libretto was the work of John Erskine. Of especial importance is the fact that in making a twelve-minute short, the producers approached opera from a new standpoint. Here is no attempt to photograph singing actors. Mr. DeMille rightly contends that the singing face is not suited to closeup photography, for it is distorted in the process of making sounds. Therefore he has an acting cast, in this case headed by Henry Hull, who acts Canio far better than most operatic actors and a singing cast, the latter, in this case, a very competent one, with Dan Gridley as Canio, Rose Tentone as Nedda, Frank Chapman as Tonio, Ralph Magelssen as Silvio and James Montgomery as Beppe.

Gordon S. White, of the Educational Films Corporation, introduced Mr. DeMille and Dr. Erskine, who discussed the technique employed in this picture. Frankly this would seem the only way to present opera in film form. Henry Hull acts his part vividly, and while he is acting Mr. Gridley's voice is heard singing the music of the moment. In handling the action, Mr. DeMille, realizing that action in opera is slower than in drama, invents new business to sustain the interest, such as a dispute between two peasant women who fight to occupy the same bench in the second

## With Pen and Pencil



Angna Enters's Likeness Is of Her Own Drawing, for the Dance Mime Is Equally Facile With the Crayon and Brush. She Has Just Won a Guggenheim Fellowship and Departed for Greece to Investigate Ancient Greek Dances

act, at the opening of the little play, which Canio's trouping company is to present. A fine touch, too, was the acting of the famous *Vesti la giubba* aria by Mr. Hull seated *within* the tent, instead of outside at the footlights as in regular operatic performances. Mr. Hull's pantomime, crushed by his grief at his discovery of Nedda's faithlessness, was superbly carried out, and his making himself up for his part in the play, while the orchestra plays the expressive postlude to the scene, was impressive.

The musical direction, under the baton of Alexander Smallens of the Philadelphia Orchestra, is excellent, too. It is learned that the film, made experimentally, is to be shown to the public as a short. It indicates very happily what the screen opera of the future is to be.

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If I hadn't been so amused, I would have been irritated, on reading the obituary notice of Otto H. Kahn in a great New York daily newspaper the day after he died. Believe it or not, this is what met my eyes: "In the spacious home of Herr Bernard Kahn, banker and patron of the arts, young Otto Hermann listened to his father's guests discuss art and literature, heard young ladies sing Mendelssohn's *Lieder ohne Worte*, etc." Quite an achievement for those young *Fräuleins* in the Kahn home in Mannheim, Germany.

Too bad that the able music department of the newspaper did not have an opportunity to see the article and make the correction! These days those melodious, and wholly charming *Lieder ohne Worte* (Songs without Words) of the happy Felix Mendelssohn are neither played nor "sung" in his native land. For the official arbiters of matters artistic in the Third Reich banned his music on coming to power, with the result that not until recently has anyone dared to place his name on a program, a name that is one of the glories of German music, a composer, who, as the years roll by, seems more and more to shine, because of his purity of utterance, his refinement of expression and exquisite technical finish, says your

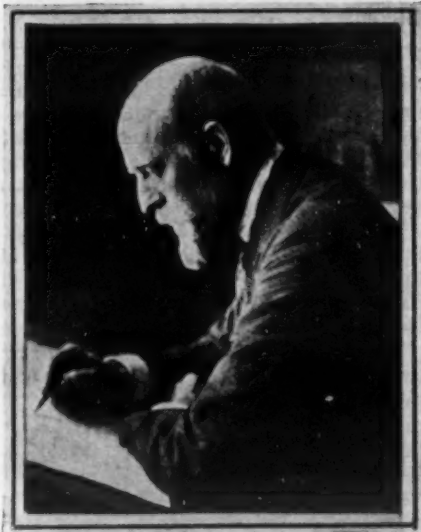
*Mephisto*



# Orchestras Take Seasonal Leave of Manhattan

**Philadelphia Orchestra and Boston Symphony Give Last Concerts of Season—Juilliard Orchestra Ends Concerto Series—Impressive New Works Given by Barzin, Toscanini, Lange and Koussevitzky—Boston Conductor Averts Panic at Concert—Stokowski Plays Bach Transcriptions—First of All-Wagner Programs Given by Philharmonic-Symphony under Toscanini with Distinguished Soloists**

WITH the coming of spring the two regular visiting orchestras from Boston and Philadelphia closed their New York series and the Juilliard School Orchestra gave the last of its interesting series devoted to the literature of the concerto. Leon Barzin presented the first hearing anywhere of a tone-poem, *Dead Forest*, by Willy Stahl. Toscanini played a beautiful arrangement by Adolfo Betti of a Concerto Grosso of Geminiani. Hans Lange introduced a Sinfonietta by Berezowsky, and Koussevitzky gave a local premiere of Loeffler's *Evocation*. At the



Charles Martin Loeffler's *Evocation* Was Given a New York Premiere by the Boston Symphony

first concert of the Boston pair, Dr. Koussevitzky averted a panic caused by smoke in the hall, by ordering the audience to remain seated and assuring them that there was no danger. Stokowski played three of his own Bach transcriptions at his final concert. Toscanini drew a capacity house for the first of his all-Wagner programs with Gertrude Kappel, Marion Telva, Paul Althouse as soloists. Nathan Milstein and Simeon Bellison were other Philharmonic soloists.

## Barzin Introduces Tone Poem by Willy Stahl

National Orchestral Association, Leon Barzin, conductor. Soloist, Gregor Piatigorsky, 'cellist. Carnegie Hall, April 3, afternoon:

Overture, Sakuntala .....Goldmark  
Tone Poem, *Dead Forest*.....Willy Stahl  
First Performance  
Horn Concerto in E Flat (Transcribed for 'Cello).....Mozart-Cassado  
(First Performance in New York)  
Mr. Piatigorsky  
Variations on a Theme by Haydn...Brahms  
Procession Nocturne.....Rabaud  
Bourrée Fantastique.....Chabrier

Mr. Stahl, who sat in a box, was compelled to acknowledge hearty outbursts of applause after the effective presentation of his colorful tone poem. It was a spontaneous tribute, and one which could not have occurred had the music been less challenging. A New Yorker, born in 1896, Mr. Stahl has an intimate working knowledge of his medium, gained in part through his association with the former New York Symphony and as conductor of the orchestra in the Rialto Theatre, and through study both in this city and in Vienna. That the orchestra as a composite instrument is familiar to him is evident from the skill with which he has constructed a striking work. Nor is skill the only quality in *Deep Forest*, written in 1932 as a result of the impression made on the composer's imagination by a visit to the petrified forest in Arizona. The music has vitality, pictorial clarity, individuality and cohesion.

New to New York was the Mozart Concerto in Gaspar Cassado's transcription, which transposes the key to D. Mr. Piatigorsky played this score with his habitual taste and finesse, drawing a well-rounded tone and polishing the cadenzas until they shone. Mr. Barzin, throughout the concert, was his efficient, artistic self. Under his magnetic leadership, the orchestra played flexibly, expressively and with no slight degree of technical competence.

## Lange Leads Sibelius Third Symphony

New York Philharmonic - Symphony, Hans Lange, conductor. Soloist, Simeon Bellison, clarinetist. Carnegie Hall, April 4, evening:

Overture to *Preciosa*.....Weber  
Première Rhapsodie for Orchestra with Clarinet.....Debussy  
Mr. Bellison  
Sinfonietta, Op. 17.....Berezowsky  
(First Concert Performance in New York)  
Symphony No. 3 in C, Op. 52.....Sibelius  
(First Performance by Philharmonic)

The climax of this program, as was to be expected, was the Sibelius symphony, so rarely played that few in the audience were familiar with it. Less in the grand manner than some of his symphonies, this one also has a decidedly individual character. In the opening Allegro moderato there are hints of the real master, revealed to us more fully in the Fourth Symphony. The Andante con moto, quasi allegretto, is extremely personal in feeling, too, while the final Moderato builds to a magnificent close. In it is a passage for divided 'cellos alone, akin to the famous melody in Finlandia, one of those simple but eloquent utterances that the great Finnish composer makes from time to time in his music. Here is a symphony that deserves to be better known. Mr. Lange led it thoughtfully, but both he and the orchestra will play it better when they are more familiar with it.

Mr. Bellison gave a good account of himself in Debussy's clever but unconvincing piece and was applauded to the echo.

The Berezowsky work, which won fourth prize in the NBC contest in 1932, was deftly played. Its workmanship is far better than its materials, especially those of the last Presto, which recalls too closely the slow movement of Haydn's Surprise Symphony and is too diatonic in character for a piece obviously conceived (and executed, as far as the other movements go) in modern idiom. The instrumentation is well-etched. Mr. Lange erred in making its dynamic scale too great. His revival of the now little heard Weber Overture was a pleasant incident, despite the fact that *Preciosa* is not made of the same stuff as Oberon and Euryanthe, to say nothing of Freischütz.

## Boston Players Maintain Poise Through Smoke Screen

Boston Symphony, Dr. Serge Koussevitzky, conductor. Carnegie Hall, April 5, evening:

Konzertmusik for String and Brass Instruments.....Hindemith  
Prelude à l'Après-midi d'un Faune.....Debussy  
Till Eulenspiegel.....Strauss  
Symphony No. 5, in E Minor.....Tchaikovsky

The audience was grateful, not only for a satisfying concert, but for the calm shown by the players when, in the first part of the program, wispy smoke began to curl and eddy over the front of the stage. A few auditors stirred restlessly in an evident spirit of preparation should the danger signal become more threatening, but they settled down again on hearing Dr. Koussevitzky's assurance that there was no cause for alarm. The slight disturbance originated in the regions back stage, where a receptacle for rubbish had been set afire, probably by a discarded cigarette. Soon the veil drifted away, and the program proceeded without further exceptional incident.

This concert, the last in the Thursday evening series, was characteristic of Dr. Koussevitzky's eclectic taste and of his care to place every composer represented in the most favorable light. Hindemith's *Konzertmusik*, composed for the orchestra's jubilee year, found its quota of admirers, although doubtless there were many who preferred to drift in the more familiar tides of Debussy, Strauss and Tchaikovsky. Dr. Koussevitzky himself played no favorites. To each item he brought the same devotion. In each the orchestra's tone was uniformly rich, the technical skill of the highest. Thorough enjoyment was the result.

## Juilliard Concerto Series Ends Brilliantly

Orchestra of the Juilliard School of Music, Albert Stoessel, Louis Persinger and Ernest Hutcheson, conductors. So-



G. Maillard Kessler

Marion Telva, Formerly of the Metropolitan, Reappeared in Concert for Toscanini's First Wagner Program

loists, Felix Salmond, 'cellist; Albert Spalding, violinist; Josef Lhevinne, pianist. Juilliard School Auditorium, April 6, evening:

Schelomo.....Bloch  
Mr. Salmond (Mr. Stoessel conducting)  
Concerto in E Minor.....Mendelssohn  
Mr. Spalding (Mr. Persinger conducting)  
Concerto in B Flat Minor.....Tchaikovsky  
Mr. Lhevinne (Mr. Hutcheson conducting)

A large and delighted audience witnessed the conclusion of this very interesting series, which has aimed to present the great concerto literature, and applause was clamorous for each of the eminent soloists. Mr. Salmond's well-known technique and musical feeling were at the command of the still extraordinary Bloch work, and the composer was present to take a bow and to congratulate the performers.

Mr. Spalding was at his best, playing with a joyful spirit, a notable clarity and precision which made the work stand out freshly as a never-failing source of musical pleasure. Here was the fine artist in full co-operation with student players, who felt the inspiration and responded to it with alertness, as, indeed, they did throughout the evening.

All of Mr. Lhevinne's great artistry was at hand for the performance of the Tchaikovsky, which had a nobility and breadth under his fleet and powerful fingers.

## Koussevitzky Plays Loeffler's *Evocation*

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, April 7, afternoon:

Concerto Grosso in B Minor, No. 12.....Handel  
*Evocation*.....Loeffler  
Chorus from the Cecilia Society;  
David Blair McClosky, Speaker  
(First Time in New York)  
Symphony No. 1 in C Minor.....Brahms

The Loeffler work was written at the behest of Nikolai Sokoloff for the dedication of Cleveland's Severance Hall in 1931, and was played by Mr. Sokoloff and the Cleveland Orchestra in that year and two years later. Dr. Koussevitzky has had a great success with it in Boston, and this matinee audience, the last of the season, enjoyed the lofty beauties of its incomparable writing, as was evidenced by the applause for Mr. Loeffler, who came on to the stage for several bows at the conclusion of the performance.

It is a work of ineffable loveliness, showing the mastery and the jewelled orchestration which Mr. Loeffler, as the rare spirit and splendid craftsman, imparts to each of his scores. Celebrating the "building of a beautiful temple of the Muses," of the nymphs' love for the god Pan, their plea for him to stay with them on "these sunny greens," of "the strange account given by the Singing Stone of itself," the work is a masterpiece of poetical investiture and atmosphere, speaking from another world with that high purity and shimmering, exquisite tone which call ur-

(Continued on page 23)

## OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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# NOVEL WORKS GIVE ZEST TO BRUSSELS CONCERTS

## Orchestras Are Predominant in Musical Life of Belgian Capital

By ALBERT HUYBRECHTS

**B**RUSSELS, April 15.—In spite of the gloom cast upon the entire country by the tragic death of King Albert, the musical season in the Belgian capital has been a very full one, especially in the matter of orchestral concerts.

The Philharmonic Society engaged Erich Kleiber for its second, third and fifth concerts. Mr. Kleiber, having left the happiest memories of his work at the Beethoven Festival last season, was well received by the Brussels public.

His first program was confined to works by Wagner and included The Flying Dutchman Overture, the Siegfried Idyll and the Prelude to Die Meistersinger. Frida Leider was soloist in the five songs to the texts of Mathilde Wesendonck, singing with highest artistic taste and fine voice. Mr. Kleiber's playing of the orchestral numbers was a wonder of musicianly precision and understanding. Under his baton the orchestra was transformed and reached a new level of achievement.

### Plays Slavic Compositions

Mr. Kleiber gave an all-Slavic list at his second concert, playing the Second Symphony of Borodin, and Scriabin's Le Poème de l'Extase. Prokofieff's Third Concerto was also given with Mr. Uninsky as soloist. Mr. Uninsky is a pianist gifted with striking qualities. He has a facile touch and his style is excellent. He played the Concerto with understanding but did not cause us to forget the performance of the same work given by the composer himself. Mr. Kleiber again conducted with clearness and precision, and gave a masterly exposition of this highly colored and deeply human music.

A prominent event of the season was the Franco-Belgian program given at Mr. Kleiber's third concert. It began

with a charming Menuet of Grétry, which was followed by Roussel's Third Symphony. Next came the first performance of a Suite in the Old Style by Joseph Jongen. The final brace was the Waltz of the Sylphs and the Rakoczy March from Berlioz's The Damnation of Faust.

The Jongen work was received with



Erich Kleiber Conducted Philharmonic Society Concerts, Giving Eclectic Programs

enthusiasm, especially the Concerto Grosso and the Sarabande. The science of writing possessed by the eminent director of the Brussels Conservatory is combined with a profundity of feeling seldom reached by contemporary musicians. The orchestration is a marvel of richness and lightness of touch. The performance was in every way worthy of the work itself.



Joseph Jongen's Suite in the Old Style Was Received With Enthusiasm at Its Premiere

Roussel's noble symphony, in which rhythmic strength is combined with incomparable charm, benefitted by an ideal interpretation. In terminating this magnificent concert, Mr. Kleiber gave a brilliant rendition of the Berlioz works. The march was played with extraordinary accent and rhythm. It amounted to frenzy! Mr. Kleiber included the orchestra in acknowledging his triumph.

At the fourth Philharmonic concert, the Chorale Caecilia of Antwerp, L. De Vocht, conductor, was heard. The main point of interest was the Choéphores of Darius Milhaud, on the poem of Paul Claudel. This work had its initial performance here six years ago. It was interesting to hear it again after the interval, and it must be admitted that Milhaud's work is one of power and extraordinary interest.

Florent Schmitt was soloist in his Symphonie Concertante for piano and orchestra with the Concerts Defauw. The work is in the same rough, powerful style as The Tragedy of Salome, giving the impression of molten metal, and often reaches heights of Dionysian delirium. Unfortunately, the piano part was frequently inaudible through the orchestra, though this may have been

the fault of the performance rather than of the work itself.

The Concerts Guller have presented some interesting programs. One of the best was of Belgian music by Jongen, Vreuls, Rasse, De Boeck, Lekeu, Vieuxtemps and Franck. The Trio de Bruxelles, composed of Messrs. Bouquet, Broos and Fresin was heard in a very impressive concert. Charles Hens, organist, was received with acclaim in a program by Bach, Mendelssohn and Franck, in the Palais des Beaux Arts. Marcelle Meyer, pianist, drew a large audience to hear a program of music ranging from Scarlatti to Ravel.

The National Institute of Radio Broadcasting gave two striking concerts. The first, led by Pierre Monteux, was of contemporary French music; and the second, led by Desiré Defauw, of Belgian music.

The names of Belgian composers, it is a matter for regret, hardly ever appear on the programs of our major concerts. Nevertheless there is a young Belgian school where authentic talent is not lacking. Among the composers making up this group, should be mentioned R. Bernier, R. Chevreuille, Charles Hens, Charles Houdret, F. Quinet, M. Poot, M. Schoemaeker and A. Souris.

### Bechstein Piano Company of Berlin Re-organized

BERLIN, April 15.—The Bechstein Piano Company of Berlin has been re-organized under the name of C. Bechstein Pianofortefabrik Betriebsgesellschaft, m.b.H. The former firm went into the hands of a receiver about a year and a half ago. The senior member, Edwin Bechstein, is a member of the new board of directors. Dr. R. Ibach is the business manager.

### Kindler to Conduct in Holland

WASHINGTON, D. C., April 20.—Hans Kindler, conductor of the National Symphony Orchestra, has been engaged to conduct the Concertgebouw Orchestra in Amsterdam, in June. While in Holland, Mr. Kindler will also conduct at the Kurhaus in The Hague.

### NAUMBURG FOUNDATION AWARDS RECITAL DEBUTS

#### Young Soprano and Violinist Will Make Appearances in New York Next Season

Ruby Mercer, lyric soprano, Ohio, and Joseph Knitzer, violinist, New York, are the successful candidates in the Walter W. Naumburg Musical Foundation's tenth annual series of competitive auditions. Each has been awarded a New York debut recital, to be given next season.

They were chosen from among 126 applicants. In preliminary auditions conducted by the National Music League of New York, thirty candidates were selected for appearance before the final auditions committee.

Judges were: Walter Spalding, Harvard University, chairman; Wallace Goodrich, director of the New England Conservatory, Boston; Bruce Simonds, Yale University; Adolfo Betti; and Lawrence Tibbett, baritone of the Metropolitan Opera.

The Walter W. Naumburg Musical Foundation was established ten years ago by Walter W. Naumburg in memory of his father, Elkan Naumburg, patron of music.

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## SURPRISE PROGRAM IS BOSTON FEATURE

**Emergency Campaign Benefits by Symphony Concert Secretly Prepared — Koussevitzky Leaves Desk to Join Ranks of Double-bass Players — Piston Leads Performance of His Concerto for Orchestra in Subscription Performance**

BOSTON, April 20.—Standing room only was the rule at a unique entertainment given by the Boston Symphony and Dr. Serge Koussevitzky as their gift to the Boston Emergency Campaign.

Never before in the history of the orchestra had such a program been undertaken. The greatest secrecy marked all the preparations, and on the night of the performance no programs were given out until after the event. Thus was the element of surprise successfully maintained.

The first unusual feature was that of Dr. Koussevitzky and a handful of his men in eighteenth century costume in performance of the Haydn Farewell Symphony. There followed Gruenberg's Op. 21, The Daniel Jazz for solo voice (Colin O'More) and eight instruments, with poem by Vachel Lindsay. Although Bostonians as a rule do not take kindly to Mr. Gruenberg's musical idiom, they applauded this perpetration to the echo, as indeed they will might, for it is an amusing bit of satire.

Borodin, Cui, Liadoff, Rimsky-Korsakoff and Liszt wrote a set of Paraphrases on a Child's Theme for piano. Freely transcribed for orchestra by Nicholas Tcherepnin, they were given an ideal performance, the first in Boston, with small Susan Godoy as the diminutive soloist, and an excellent job she made of it. The real charm of the performance cannot be adequately set forth in an article of this length, but those who heard . . . and saw it . . . will not soon forget the adorable picture made by this little child.

### Play Overture Without Baton

The Overture to The Marriage of Figaro was played *sans* conductor, as Dr. Koussevitzky "suddenly" decided to join the ranks of doublebasses, where he sawed vigorously and happily during a spirited performance. His own Concerto for doublebass followed, played by Ludwig Juht in masterly manner and heard by the composer from a front seat in the audience, kindly "offered" him when he "unexpectedly" decided to call

## A Master at a Century-Old Piano



Dr. Josef Hofmann, Distinguished Pianist, Plays on the First Piano Made by Henry Engelhard Steinway in 1836, for the Grandson and Great-grandson of the Maker, Theodore Steinway and His Son, Frederick

THE first Steinway piano, finished in 1836 by Henry Engelhard Steinway, founder of Steinway and Sons, was displayed at a reception in Steinway Hall on the afternoon of April 8, when musical and social leaders thronged to see the instrument and many distinguished pianists reverently fingered its keys.

Richard Burgin, the concertmaster, to conduct the piece.

The final numbers on the program were an encore, The Beautiful Blue Danube, and the Overture to Tannhäuser, in thrilling performances. The only unfortunate part of the entire proceeding is that Dr. Koussevitzky and his men have whetted the Bostonian appetite for more of the same fare.

### Beethoven Cycle Continues

The orchestra, with Dr. Koussevitzky conducting, offered a program of extraordinary interest to its Tuesday afternoon patrons on March 27 in continuation of the Beethoven cycle. Soloists were: Olga Averino, soprano; Richard Hale, reader; Jesús María

The piano, unheard of since it left its maker's workshop in Seesen, Germany, was discovered last summer by Theodore Cassebeer, a cousin of Theodore Steinway, the firm's president today.

Mr. and Mrs. Theodore Steinway entertained at the reception, which was attended by more than 1,000 prominent people.

Sanromá, pianist; Richard Burgin, violinist; Jean Bedetti, 'cellist. The program:

Incidental Music to Egmont  
Soloists: Mme. Averino, Mr. Hale  
Triple Concerto  
Messrs. Sanromá, Burgin and Bedetti  
Symphony No. 8, in F

In 1885 the Boston Symphony performed the incidental music to Egmont, at which time Howard Ticknor was the Narrator and Emma Juch the soprano. Wilhelm Gericke was then conductor. To the best of our knowledge, this music had not been performed during the intervening years, nor would it probably have come to performance this year had not the orchestra been committed to the Beethoven Festival. Inasmuch as the Overture alone contains the gist of the thematic material of worth, the interest in voice and Narrator is more that of curiosity, although the entire performance merited attention.

The Triple Concerto was also another revival, although a program note stated that this was the first performance by this orchestra, meaning, no doubt, by the present personnel. The work was given in the orchestra's first season, in 1882, when Georg Henschel conducted and played the piano part. Mme. Terese Liebe was the violinist and Theodore Liebe the 'cellist. Another performance was given in 1889, under Wilhelm Gericke, with B. J. Lang, Franz Kneisel and Fritz Giese as soloists.

Now that the Concerto has come to one more hearing, it is safe to assume that it will again be relegated to the storage shelf, for, despite the artistic quality of the performance, the work

does not merit the name of Beethoven. The Symphony, however, is quite another matter, and came to a performance which roused high enthusiasm.

For the twenty-first pair of concerts, on March 29 and 31, Dr. Koussevitzky arranged the following program:

Concerto for Orchestra . . . . .Walter Piston  
(Conducted by the Composer)  
Prelude à l'Après-Midi d'un Faune, Debussy  
Symphonic Variations, Istar . . . . .d'Indy  
Symphony No. 2, in D . . . . .Brahms

The Concerto by Mr. Piston, now of the music faculty of Harvard University, was written last year and came to a first performance by the Boston Symphony in Sanders Theatre, Cambridge, last month. The work is in three movements and is early eighteenth century style in late nineteenth century idiom. It utilizes the entire orchestra as a solo unit and does not present unusual thematic material. Dissonances are offered in a somewhat self-conscious manner and do not appear to enhance the climaxes of the piece, except in isolated instances.

It is singular how afraid the younger composers seem to be of simple melodies stated in uncomplicated manner. One need not be trite, yet such pointed avoidance of the consonant seems but to emphasize the dearth of real musical ideas, a significant point neatly made in the Debussy music which followed the Concerto. The contrast between the two was tremendous, and not in several years has the Debussy "poem" been performed in so exquisite a manner.

The undoubted climax of the program came in the Brahms Symphony . . . a superb work superbly played, calling from the audience an unmistakable demonstration of approval.

### Sevitzky Gives the Ninth

With the presentation of Beethoven's Ninth Symphony, Fabien Sevitzky and the People's Symphony brought their season to a triumphant close on the afternoon of April 8. Soloists were Madeleine King, Alva Boyden, George M. Tinker and Edmond Boucher. The chorus was composed of the Sevitzky Vocal Ensemble. The Ninth is a large order for any orchestra . . . for this one it might, last season, have been too much, yet so great has been the development under Mr. Sevitzky during the past six months that the work came to a performance which roused the audience to cheers . . . a demonstration seldom heard in a Boston concert hall. Preceding the symphony came a thrilling performance of the Coriolanus Overture. GRACE MAY STUTSMAN

### MENUHIN HAILED

**Plays Three Concertos in Benefit for San Francisco Symphony**

Unprecedented enthusiasm rewarded Yehudi Menuhin when he played three concertos at an orchestral concert given for the benefit of the San Francisco Symphony in the Exposition Auditorium in that city on April 8. Alfred Hertz conducted and the receipts were \$10,000. An audience of 7,000 lavished tumultuous applause on the young violinist for his playing of the Adelaide Concerto by Mozart, Lalo's Symphonie Espagnole and the D Major Concerto of Paganini. Richard M. Tobin, president of the Symphony Association, presented Mr. Menuhin with a wreath of bays and a bookplate, and spoke of him as "San Francisco's most distinguished citizen." Thanks were also expressed by Mayor Rossi, as reported in a telegram to Evans and Salter, of New York, the violinist's managers.

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# National Music League Brings Opera to School Children

**Humperdinck's Hansel and Gretel Given for Enthusiastic Youngsters — Simplified Production Kept on High Artistic Level—Further Operatic Productions Planned for Next Year Pointing to Permanent Establishment of Operatic Units**

IN the field of music education besides the actual teaching of children to play or to sing, or to "appreciate" music, it is necessary to present to them something to appreciate. The average public-school child, however, is not financially able to attend concerts of the average sort nor to go to operatic performances. The problem then arises of how to give him (or her) something upon which he may try out his education.

This is not easy, especially under present conditions. The school systems of most cities and towns are in a precarious financial condition and, hence, unable or unwilling to assume even the slightest further obligations. It is necessary, then, that help come from the outside.

The National Music League conceived the practical idea of giving operatic performances for the school children. Hansel and Gretel was decided upon as the first production. The company started out on March 10; already fifteen performances have been given, sometimes two or three in one town, and ten more are booked with a further number pending.

## A Wise Choice

The choice of the opera was a wise one. The Babes in the Woods is a story that every child knows. Dramatic interest in the piece was, therefore, established at once, furthered through the singing in English. Humperdinck's music fulfills every possible function from that point of view. It is tuneful enough to interest anybody and it is composed in a manner that has lifted it to the very top in the scale of intrinsic worth. In a word, it is a classic every child should know.

As a matter of fact, the League had been giving concert performances for two seasons, of The Gondoliers and Martha. These were done in costume and some action but no scenery. Cut down to forty-five minutes, the accompanist told the story in the intervals of the musical numbers. It has also given concerts of various sorts, chamber-music, orchestral ensembles and so on.

Hansel and Gretel, fortunately, does not require elaborate settings nor many of them. The chorus part is so small as to be eliminated entirely without great detriment. Taking this as a basis and with carefully chosen young singers in the parts, the result has been especially satisfactory. It remained to sell the production. This has been done through the mediums largely of the Parent-Teachers Association and the women's clubs as well as through the schools themselves. The charge for tickets have averaged ten to twenty-five cents. In some cases the loss on the very cheap tickets was balanced to a certain extent by selling "patroness tickets" at fifty cents. An important point is that it has been found impossible to make any money and to get musical productions to the under-privileged child whom it is desirable to reach.

By making the high school the mu-



The Dream Scene From Hansel and Gretel as Successfully Produced for School Children by the National Music League. Josephine Antoine Is Seen As the Dew Fairy, Cecile Sherman as Gretel and Louise Bernhardt As Hansel

sical centre of a town, much of the expense and many of the problems contingent upon performances in theatres have been disposed of. This is possible only when there is no question of the venture being one for money making.

## Plans for Next Year

The League is already planning two other productions for next season and there have been requests for them from places where this year's opera has been given. It is hoped that ultimately local choruses and orchestras can be utilized which will greatly enlarge the pos-

sible repertoire without increasing expenses.

The cast of Hansel and Gretel is all composed of young singers who have, at the same time, had practical stage experience. Cecile Sherman of the American Opera Company enacts Gretel, and Louise Bernhardt of the Chicago Civic Opera Association, is Hansel. John Gurney, baritone of the American Opera Company is the Father, and Marion Selee of the New York Opera Comique and the San Carlo Company doubles as the Witch and the Mother. Josephine Antoine who

sang leading roles in the Juilliard School operatic productions doubles as the Sandman and the Dew Fairy. The accompaniments are played by Marian Kalayjian, a pupil of Josef Lhevinne and Isidor Philipp.

The company has been coached by Rudolph Thomas of the New York Opera Comique and the New York Civic Orchestra. The settings have been designed and executed by Thomas Elliott, a graduate of Pratt Institute who was formerly one of the scenic designers of the New York Opera Comique.

## UTOPIA LIMITED SUNG BY BLUEHILL TROUPE

**Penultimate Savoy Opera Produced at Heckscher Theatre After Long Absence**

Utopia Limited, the work with which Gilbert & Sullivan came together after the four-year schism from 1889 to 1893, was given its first New York performance in many years by the Bluehill Troupe in the Heckscher Theatre on April 13.

The organization of highly accomplished amateurs has been presenting a G. & S. opera every spring for some ten seasons. It was originally brought together to sing Pinafore in Bluehill, Me., during the summer of 1924. The present performances were for the benefit of the Seamen's Church Institute.

Utopia Limited or The Flowers of Progress, had its premiere at the Savoy Theatre, London, in October, 1893, and was played in New York early the next year. It did not have a long run. It was the penultimate work of the combination, being followed by The Grand Duke three years later.

While all true Savoyards owe the Bluehillers a tremendous debt of gratitude for giving the present generation an opportunity of hearing the piece at all, it was obvious before the first act was halfway through, that it is very inferior G. & S., both as to text and music. The performance, for amateurs, was excellent. The staging had originality and charm. Edmond Rickett, who arranged the score and conducted the performance, did an excellent job.

The lengthy cast included David E. Hudson, Benjamin T. Hoagland,

Charles Baker Hester, John C. Jay, Arthur M. R. Hughes, Nils Lind, James H. Blauvert who did some fine singing as Captain Fitzbattlease, Dr. Robert H. McConnell, John Jay Schiefflin, Lloyd Paul Stryker, H. Edward Bilkey,

Elizabeth Quay, a charming and sweet-voiced Zara, Mrs. David E. Hudson, Mrs. Nils Lind and Mary Walker who acted and sang well in a typical Gilbert old-woman role. The chorus singing was stirring.

## MERRY REVIVALS MADE OF MIKADO AND PIRATES

**Gilbert & Sullivan Season Opens in New York with Former Aborn Singers Prominent in Well-Chosen Casts**

Gilbert & Sullivan returned blithely and with undimmed sparkle to Broadway on the evening of April 2 when former Aborn singers and others well known to light opera audiences revived The Mikado at the Majestic Theatre. The production, sponsored by S. M. Chartock and under the musical direction of J. Albert Hurley, kept closely enough to the traditions to satisfy the particular, the while it moved briskly and was circumspect to the eye.

The Japanese soprano, Hizi Koyke, was a dainty and vocally effective Yum-Yum, and had as her companion maids Vivian Hart and Laura Ferguson. There was a lively new Koko in John Cherry, to serve as a foil to the inimitable Mikado of the veteran William Danforth, surely one of the most memorable achievements of its kind known to this generation; and there was good singing in the roles of Katisha, Nanki-Poo, Pooh-Bah and Pish-Tush by Vera Ross, Roy Cropper, Herbert Waterous and Allen Waterous.

One week later, on April 9, The Pirates of Penzance were called forth from wherever pirates go in hiding when they are not penzancing, and their mid-Victorian drolleries, as entangled with the pattern of a "modern major

general" and his Gilbertian daughters, enlisted laughter and delight. The elder Waterous made much of the vocal depths of the Pirate King and Danforth was a very tender-hearted Sergeant of Police. Cherry's Major General, Cropper's Frederic, Miss Hart's Mabel and Miss Ross's Ruth were other admirable impersonations, and the rollicking score was gratefully sung. Other Savoyard successes were scheduled to follow.

## Lotte Lehmann Sings New Role in Vienna Opera

Lotte Lehmann, soprano of the Metropolitan Opera, has returned to Vienna, where she sang a new role, that of Tatiana in Tchaikovsky's Eugen Onegin in her first performance of the season at the Vienna Opera on April 10, with Bruno Walter as conductor. Mme. Lehmann will remain in Vienna until the end of April, when she leaves for London to sing in the Covent Garden season.

## Harold Dahlquist to Visit Honolulu and Europe

Harold Dahlquist, baritone, will spend June and July in Honolulu, giving a series of concerts and teaching in the Punahau School of Music. In September he will sail to Europe for an extended tour of the Scandinavian countries, Holland and England.



# Variety the Keynote of New York Concerts

**Diversity in Type and in Programs Noticeable in Recent Musical Events—Debut Recitals Given by Marcel Hubert, Sylvia Hammerslough, Erno Valasek and Leonard Shure—Toscanini Conducts at Final Concert of Beethoven Association—League of Composers Presents Modernistic List at Last Concert of Season—Pan-American Association of Composers Brings Out Unique Works**

**D**URING recent weeks New York's concert rooms have been the scenes of interesting concerts of remarkable variety, some of which were among the most interesting of the season. Marcel Hubert, a cellist from France, made an excellent impression in his debut and Sylvia Hammerslough was well received in a first New York appearance. Erno Valasek, a young violinist from Cleveland, exhibited ability of a high order in his first New York program and Leonard Shure, heard previously with orchestra, demonstrated his ability as a recitalist. Toscanini gave great delight conducting a small orchestra at the last Beethoven Association concert of the season. Lovers of ultra-modern music had ample opportunity to enjoy new works at concerts of the League of Composers and the Pan-American Association of Composers.

## Marcel Hubert Gives First Town Hall Recital

Talent of an exceptional order was admired when Marcel Hubert, a young cellist who studied with André Hekking and won a first prize at the Paris Conservatoire, gave his first recital in the Town Hall on the afternoon of April 2. As a prodigy, Mr. Hubert attracted critical attention in his native France. Coming to America in later years, he made a favorable impression with concerts in the Wanamaker Auditorium. Since then his technique and art have matured to a point which entitles him to serious consideration.

Mr. Hubert is innately musical, and has an instinctive feeling for beauty of tone and the contour of phrases. These attributes, always in evidence, have been sedulously cultivated until his playing, in all its aspects, now bears the impress of a ripened and balanced musicianship. The works on his program which called for the



Underwood & Underwood

Marcel Hubert Scored a Success in His First Appearance in Town Hall

most skill, the Concerto in D Minor by Lalo, Bach's Suite in C (unaccompanied), and the Locatelli-Piatti Sonata in D, were delivered with breadth of style and justifiable confidence. Other pieces, such as a Minuet by Mozart, Ravel's Habanera (of which the audience demanded a repetition) and the Elégie by Fauré, were likewise in the true vein.

Yvonne Hubert, at the piano, rendered invaluable service. B.

## Toscanini Conducts Special Beethoven Association Event

Beethoven Association. Participants, Arturo Toscanini, conducting an orchestra of twenty-seven New York Philharmonic-Symphony members. Town Hall, April 2, evening:

Symphony in A, No. 29.....Mozart  
Siegfried Idyll.....Wagner  
Septet.....Beethoven

This special concert by the Beethoven Association served to present Mr. Toscanini in his Town Hall debut, and was a gala affair, indeed. The distinguished audience applauded long and loud and brought the maestro out for more recalls than he customarily allows in the larger precincts up-town. The small orchestra played superbly under his baton, securing some lovely effects, especially in the Siegfried Idyll. The Mozart was a delicious prelude, charming in spite of its lesser importance. The seldom heard Septet, for which Mr. Toscanini augmented the strings, was a revelation in ensemble playing, with the exception of a few difficult horn passages which were never clearly realized.

An atmosphere of intimacy conduced by

the smaller confines of the hall was not the least delightful part of the evening. Q.

## Sylvia Hammerslough Bows

Making her New York recital debut in the Town Hall on the evening of April 3, Sylvia Hammerslough showed her audience that she has the ability to project lyrical songs with charm. Her voice, a soprano



Goldberg

Joseph and Isidor Achron Combined Forces to Give a Violin and Piano Sonata Recital

of light texture, is easily adaptable to the type of music which constituted the bulk of her program. Per la Gloria d'Adoravi by Bononcini, an air from Haydn's Orfeo, and songs by Fourdrain, Strauss, Griffes and MacDowell received interpretations that were inherently musical, the singer's gracious manner contributing to her success. Best of all, perhaps, was Adieu, Notre Petit Table, from Manon, handled in the authentic spirit. Stuart Ross was the reliable accompanist. V.

## Amphion Gives Third and Last Concert of Season

Amphion, Harry Gilbert, conductor, gave its third and last concert of the season at the Waldorf Astoria on the evening of April 4. The chorus was assisted by Marie Ludemann, soprano, Albert Davey, baritone, both members of the organization, and by Francis Moore and Mr. Gilbert in two-piano numbers. Gladys Shailer was the accompanist.

The program began with a spirited rendition of We Come From the Mountains from Bach's Coffee Cantata, sung by the full chorus. Following this were two items for women's voices by Arthur Carr and Florence Turner Maley. Mr. Gilbert and Mr. Moore then played works by Stavenhagen, Schubert and Arensky. The male chorus contributed Leoncavallo's Gentle Friend Pierrot, an arrangement by Enders of Rimsky-Korsakoff's The Flight of the Bumble Bee, and Parker's The Lamp in the West. Miss Ludemann was heard in an aria from The Marriage of Figaro and songs by Schumann and Edwards and the full chorus sang Rachmaninoff's Glory to the Trinity.

In the second half, incidental solos were sung by Albin Werner, tenor, and Elizabeth Rustigan, soprano, the latter in an arrangement of a Scotch folk song by Mr. Gilbert. Mr. Davey sang an aria from Tannhäuser and songs by Pergolesi, La Forge and Wolfe. The women's chorus offered two works by Noss and Candlyn and after a group played by Mr. Moore and Mr. Gilbert, the concert concluded with It Was a Lover and His Lass, by Dunn, sung by full chorus. N.

## Vivienne Butler in Dance Recital

Vivienne Butler, dancer, seen in New York last season, gave a program of dance interpretations in the Town Hall on the evening of April 5, assisted by Tito Guizar,



Parade Studios, Inc.

Erno Valasek, Thirteen-Year-Old Violinist, Made a Fine Impression in His First New York Recital

tenor, and Vincent Sorey, violinist, with his orchestra. Miss Butler repeated her program of last season with one addition. Mr. Guizar sang works by Freire, Lara, Toselli and others and an aria from Manon. Mr. Sorey offered a violin solo and the orchestra contributed three items. An audience of size signified its approval with hearty applause. D.

## Joseph and Isidor Achron Give Sonata Program

Joseph Achron, violinist; Isidor Achron, pianist. Town Hall, April 6, evening:

Sonata in A, Op. 47 (Kreutzer) ... Beethoven  
Sonata in A ..... Franck  
Sonata in D Minor, Op. 75 ..... Saint-Saëns

In their first New York appearance together, although each had been heard in this city in solo concerts, the brothers achieved an artistic success which the audience, numbering many professional musicians, was quick to recognize. Two individual personalities were found to possess the ability of welding their ideas into a homogeneous unit, with equal contributions and a spirit of balanced give-and-take. Their team-work was excellent, animated by a consideration of the music first of all, and their interpretations had remarkable smoothness.

There was also, throughout the evening, a clear sense of differentiation in the artists' approach to the sonatas presented. The form and content of the Kreutzer were distinctly separated from the surge of the Franck; Saint-Saëns stood in still another category. Moreover, both the performers have the technical fluency and command of nuance needed for the expression of varying moods, and the applause they received was a just tribute to their musicianship. B.

## Young Violinist Impresses in New York Debut

Erno Valasek, a thirteen-year old violinist, who has studied with Charles Rychlik in Cleveland, and is now with Adolfo Betti in New York, made his New York debut in the Town Hall on the afternoon of April 8, with Aurelio Giorni at the piano. Master Valasek's program began with the Bruch G Minor Concerto, and included also the Bach unaccompanied Sonata in the same tonality and two groups of shorter works.

The young violinist is definitely out of the Wunderkind class. He plays already with a firm technique and with a definite idea of style. His tone, except in a few bravura passages, was clear and double stoppings were quite in tune. Above and beyond this, he has already something which neither instruction nor experience can give, a sort of instinctive feeling for the proper projection of the music he plays.

The Prelude to the Concerto was one of the best things he did. The lovely Adagio had moments of suave beauty but the Allegro was less satisfactory. In the Bach, the Fuga was outstanding. An en-

(Continued on page 24)

## WALTER W. NAUMBURG MUSICAL FOUNDATION VIOLIN WINNERS

1932—INEZ LAURITANO

1933—HARRY KATZMAN

1934—JOSEPH KNITZER

(ARTIST-PUPILS OF LOUIS PERSINGER)



## Chicago Symphony Closes Season

**Concerto Grosso by Robert Whitney, Resident Composer, Given Premiere — Horowitz and Milstein Appear as Soloists—Civic Orchestra Has Success**

CHICAGO, April 20.—Attendees at the Chicago Symphony's final concerts of the season on April 12 and 13, in Orchestra Hall, heard the following program conducted by Frederick Stock:

Overture to Fidelio.....Beethoven  
Symphony No. 1 in C Minor.....Brahms  
Till Eulenspiegel.....Strauss  
Prelude and Liebestod from Tristan und Isolde.....Wagner  
Finale from Götterdämmerung.....Wagner

Mr. Stock's account of the Brahms was impressive by virtue of remarkable flexibility and rich human feeling. Till and the Wagner excerpts were played with the utmost finish and brilliance.

After Till, Mr. Stock addressed the audience, saying he feared the concert was becoming too serious, and asking his auditors if they would like some encores. The response was unanimous, and the program was held up for the Pizzicato Scherzo from Tchaikovsky's Fourth Symphony and the Sailors' Dance from Glière's The Red Poppy; both vastly entertaining.

### New Work Is Admired

Vladimir Horowitz was the piano soloist at the concerts of April 5 and 6. The program:

Concerto Grosso.....Robert Whitney  
(First Performance)  
Symphony, Ilya Muromets.....Glière  
Concerto No. 1, in B Flat Minor.....Tchaikovsky  
Mr. Horowitz

The novelty by Mr. Whitney, a young Chicago composer, represents an effort to observe the formal design and to capture the spirit of the ancient works, but with no attempt to follow classical patterns. In substance, the work is thoroughly modern. Rhythmically it is sprightly and attractive. The slow movement displays marked originality and is a genuinely beautiful moment of expressiveness. The entire work has an economy, a lack of exaggeration, which bodes well for the young composer's future. It was well received.

The extraordinary power which one expects of Mr. Horowitz was again unfailing, and in addition a remarkable freshness and individuality of conception often revealed the Concerto in quite a new light.

### A Good Friday Program

The following program, observing Good Friday, was played at the concerts of March 29 and 30:

Excerpts from Parsifal: Procession of the Knights of the Holy Grail; Good Friday Spell.....Wagner  
Legend, Assisi, Op. 13.....Wetzlar  
Variations on a Theme by Haydn.....Brahms  
Overture, The Russian Easter.....Rimsky-Korsakoff  
Death and Transfiguration.....Strauss

This list offered many highlights of beauty. Especially fine was the Strauss, which had been restudied with minute care. The Wetzlar work contains ingenuous passages, but as a whole can scarcely claim real distinction.

### Conductor Asks for Encore

Nathan Milstein was the violin soloist at the final Tuesday concert on March 27. The program:

Overture, Russian and Ludmilla.....Glinka  
Symphony No. 2, in E Minor.....Rachmaninoff  
Concerto in A Minor.....Glasounoff  
Mr. Milstein  
Polka and Fugue from Schwanda, Weinberger

Mr. Milstein's success was a repetition of the frenetic enthusiasm which prevailed at his earlier appearance. While encores at the end of a program have been occasionally permitted, it was unprecedented for Mr. Stock, in the middle of the program, to request the violinist to play some Bach, which he did, choosing the Prelude and Fugue from the G Minor Sonata.

Mr. Stock's reading of the Rachmaninoff Symphony stirred the audience as it had the week-end public earlier.

At the final popular concert of the season on March 24 Oscar Chausow, nineteen-year-old Chicago violinist, was soloist in two movements of the Mendelssohn Concerto. His appearance was the result of a contest held by the Society of American Musicians. Mr. Chausow displayed remarkable poise, a very fine technical equipment and a tone of ingratiating quality.

The Civic Orchestra of Chicago gave its third and final concert of the season at Orchestra Hall on March 25. This ardent band of young musicians,

which has been brought to a splendid degree of discipline and efficiency under Eric DeLamar, performed the Overture to Mozart's Titus, Frederick Stock's brilliant orchestration of Bach's St. Anne's Prelude and Fugue, and Rimsky-Korsakoff's Schéhérazade. The playing of the entire program would have done justice to any professional group of older musicians. The soloist was Amy Neill, violinist, whose reading of the Bruch Concerto in G Minor restored this well-worn piece to an estate of fresh and vigorous beauty. No more touching violin playing has been heard in a season distinguished by fine violin playing than Miss Neill's exquisite tone and lovely expression in the slow movement.

MARGIE A. McLEOD

### Gilbert Chase Elected to French Society of Musicology

PARIS, April 15.—Gilbert Chase, representative in this city for MUSICAL AMERICA, was recently elected a corresponding member of the French Society of Musicology. His candidacy was proposed by Marc Pincherle, general secretary of the society.

## CELEBRATED ARTISTS TO SING IN DETROIT OPERA

**Presentations of Manon and Rigoletto Will Be Given by Civic Company—Wronski Directs**

DETROIT, April 20.—With the aid of principals from the Metropolitan Opera Association and the former Chicago Civic Opera Company, the Detroit Civic Opera Company will present Manon and Rigoletto on May 15 and 18 in Masonic Auditorium, according to an announcement made by Thaddeus Wronski, executive director.

Manon, featuring Lucrezia Bori, will be sung the first night with Mario Chamlee, Pasquale Amato and Norman Cordon in the cast. Wilfred Pelletier, of the Metropolitan, will conduct. The orchestra will number fifty.

Principals in Rigoletto are to include Lucille Meusel, Maria Barova, Mr. Chamlee, Richard Bonelli and Mr. Cordon. The conductor will be Fulgenzio Guerrieri.

Peter J. Donigan will be responsible for the scenery.

H. W.



EMY-LOU

# BIEDENHARN

American Contralto

## EXCELS IN SONG RECITALS

in New York

in Boston

"Miss Biedenharn possesses an immense voice; big not only in actual volume, but in the quality of tone. It is rich, true, and round. One would be proclaiming perhaps, a second Schumann-Heink."

*New York Times, March 28, 1934*

"Miss Biedenharn exhibited a voice of unusual volume, and the warm quality which is likely to be an attribute of the best voices in this class, and employed it with very effective results from the vocal and interpretative point of view."

*New York Herald Tribune, March 28, 1934*

"The singer was equally impressive in her choice of numbers and the manner in which she offered them."

*New York American, March 28, 1934*

"Miss Biedenharn is endowed with an imposing, Junoesque voice."

*New York World Telegram, March 28, 1934*

"She duly impressed her audience by the sincerity and seriousness with which she has approached her art. She has talent, a beautiful voice, brains, and beauty."

*New York Eve. Journal, March 28, 1934*

"Emy-Lou Biedenharn showed intelligence and taste in her choice of songs as well as in her manner of singing them. One was impressed with particularly appealing quality of Miss Biedenharn's powerful high note."

*Boston Eve. Transcript, April 13, 1934*

"Miss Biedenharn's voice is of the rich, sonorous quality. Moreover, her diction is above reproach and her stage presence dignified and unmannered."

*Boston Herald, April 13, 1934*

"Miss Biedenharn's pianissimo is excellent, her ear and intonation impeccable, and her feeling for expression of emotion is commendable."

*Boston Globe, April 13, 1934*

"Miss Biedenharn revealed to her hearers a voice of great volume and of innately smooth and beautiful quality, enriched by the deep undertones of a true contralto, yet enlivened by an accompanying brightness of timbre that rescued it from gloom."

*Boston Christian Science Monitor, April 13, 1934*

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## Opera Subscribers' Preference

AT a time when columns in our leading New York newspapers were being given over to what many must regard as futile personal controversies based on letters written to these papers about individual critical judgments, it was interesting and refreshing to find in the Brooklyn *Eagle* of a recent Sunday, a constructive suggestion for a planned subscription at the Metropolitan that would give subscribers more knowledge and more choice regarding the works they pay their money to hear. The letter is signed Musicophilus. The name may mask an identity known in journalist circles—it is even whispered that critics and music editors have been known to write letters to themselves—but the point is that Musicophilus, whoever he is, advances a new idea neither radical nor on its face impracticable, though a little out of alignment with what might be termed "the easiest way."

The Metropolitan has done wonders in providing a varied repertoire in its short season. Obviously, however, the greater the number of different works given in a brief period, the greater the number that will have only one, two or at most three performances, instead of the six necessary to make the subscription round and give each

set of subscribers opportunity to hear the same works. As things are today, the Monday subscribers may find they have heard quite a different assortment of operas in the short season than the Friday subscribers; in contrast to some former seasons of longer duration and more repetitions when they had substantially the same fare.

Musicophilus does not deplore this. To the contrary he recommends that the management go further and plan its season's opera-giving in a way to make greater the difference between different subscription nights. His argument runs something like this: There is a large following, chiefly interested in the tuneful Italo-French operas of the set-number type, that does not particularly relish having a Salome, a Pelléas et Mélisande or a Götterdämmerung announced for their particular subscription night. There are others, equally important to the continued success of the opera (particularly in a time when the first group has dwindled in numbers because of shortened purses), whose interest in opera is primarily in Wagner, Strauss, Debussy, Moussorgsky, etc., or, to make the application a broader one, in the operas that do not particularly appeal to the lovers of Lucia, Rigoletto, Bohème and Faust. Their complaint is that if they buy a Monday subscription they get the Lucias but miss the Mélisandes. Or, if it is Wednesday they select, they are given Faust while their Thursday night fellows get Götterdämmerung. They take what they get.

It is well known that Mr. Gatti-Casazza has a long vision with respect to his repertoire. Some say that before he goes to Europe in the spring, he has in his desk a chart of all the performances, night by night, for the following season, subject of course to change. Artists are instructed to be in New York at certain times and are free to go on tour at other times, because of their relation to this repertoire. What Musicophilus suggests is that subscribers be given some outline as to what may be expected on Mondays, Wednesdays, Thursdays, Fridays, or Saturdays, as the case may be. Furthermore, that there be recognition in advance of the differing appeal which different types of works present to different groups of patrons, and that the choice of operas be particularized to recognize these differences. Thus, the Monday list might be intentionally a quite different list from the Thursday list. Of course, various objections can be raised. Certainly, administrative complications would be multiplied. But if, as Musicophilus contends, more contented subscribers would result, the suggestion might well repay earnest consideration.

## Personalities



Geoffrey Landeaman

Nathan Milstein, Violinist (Left), Making His First Appearance in Cleveland Recently, Is Greeted by Dr. Artur Rodzinski, Conductor of the Cleveland Orchestra, With Which Mr. Milstein Played the Tchaikovsky Concerto

**Villa-Lobos**—One of the faculty of the newly created Conservatory of Music in Rio de Janeiro is the Spanish composer Hector Villa-Lobos.

**Enesco**—The health of Georges Enesco, which has been a cause for apprehension among his friends recently, is reported as being materially improved.

**Laparra**—Following the brilliant success of his *L'illustre Frégona* at Stockholm, Raoul Laparra was created a Chevalier of the Order of the Polar Star.

**Gluck**—Sailing recently for her first visit to Russia, Alma Gluck was enthusiastic over the prospect of seeing the Soviet May Day Festival in Moscow and of hearing her husband, Efrem Zimbalist, play in the Russian capital.

**Bledsoe**—The O'Neill-Gruenberg opera, *The Emperor Jones*, has recently been sung in Amsterdam with Jules Bledsoe in the title role created by Lawrence Tibbett at the world premiere of the work at the Metropolitan last season.

**Barrère**—In recognition of his services in the cause of French music in this country, Georges Barrère has been decorated with the order of Chevalier of the Legion of Honor. Mr. Barrère is a native of France, but has lived in the United States for twenty-nine years and is now an American citizen.

**Godowsky**—Art is more important than science in the opinion of Leopold Godowsky because "art creates what is not, and science only discovers what already is." But "music is close to science. It is mathematics and architecture," adds the renowned pianist and composer.

**Martinelli**—The Dante Society at a celebration in the Casa Italiana at Columbia University, on April 8, presented Giovanni Martinelli with the gold medal of the society in honor of his twentieth season at the Metropolitan Opera House. The presentation was made by Commendatore Angelo Angeloni of the Italian Embassy in Washington.

**Koussevitzky**—Following the first rehearsal of the Boston Symphony after its return from giving its final concerts of the season in New York, a letter from the trustees was received by Serge Koussevitzky and the members of the orchestra commending them for their coolness in averting a panic during the fire scare in Carnegie Hall during the recent evening concert there.

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## What They Read Twenty Years Ago

In MUSICAL AMERICA for April, 1914

Twenty Years Ago the Annual Trip of the Metropolitan Opera to Atlanta Was a Real Jamboree. No. 1 Shows Andres de Segurola and Anna Case Doing an Impromptu Dance on the Hotel Terrace. No. 2, Antonio Scotti and Enrico Caruso. No. 3, Col. William Lawson Peel, President of the Atlanta Festival Association, Discusses Business with F. C. Coppicus, of the Metropolitan's Management at That Time. No. 4, Col. Willis E. Regan Welcomes Miss Case. No. 5, Pasquale Amato, Then Leading Baritone of the Metropolitan. No. 6, Riccardo Martin and Mr. de Segurola.



### Prophetic Words

"America is no place for second-rate European artists to go," said Nellie Melba recently. "Americans recognize artists of the first rank and they studiously avoid those who have not superior gifts."

1914

### What Became of It?

THE DARLING OF THE GODS TO BE NEXT PUC-CINI OPERA. Composer of Butterfly Negotiating for Rights to Another American Play.

1914

### Be Cheered, Ye Modernists!

No master of the first rank was ever classical in his day. To be classical means at once to lack true originality.

1914

### Menuhin's Studies

To the Editor of MUSICAL AMERICA:

In MUSICAL AMERICA of April 10 I noticed a page devoted to an article attributed to Yehudi Menuhin, which appeared in the Washington Star of March 4.

I was considerably astonished and amused to read in it that Yehudi Menuhin had his "elementary" studies with "an American teacher (Louis Persinger)"!

Considering the fact that some of the boy's greatest, genuine public successes came during those early years (his seventh, eighth, ninth, tenth, eleventh and twelfth), when he was still studying with me, and that he was then performing many of the very greatest works in the whole violin literature, it seems rather absurd, to say the least, to see that lengthy period of solid work and artistic achievement dismissed casually as "elementary" and "fundamental"!

It is true that Yehudi Menuhin has had no lessons with me since the middle of March, 1929, when he was taken over to Germany to win his first sensational triumphs there (in April of that year), but I

### Even a Composer!

Debussy played his own *The Children's Corner* with the utmost indifference to his own eloquent markings.

1914

### Praise Indeed

Frieda Hempel of the Metropolitan has succumbed to the dance craze. "No one," she says, "who has not danced in America has ever really danced. Just as soon as the band begins to play your nigger music, it's all over with me."

1914

am quite content to have the artistic worth of my training weighed by observers who are familiar with the playing and accomplishments of those earlier days.

The later masters of Yehudi Menuhin are very welcome, insofar as I am concerned, to share the credit for his present successes and style of playing.

Yours very sincerely,  
New York, N. Y., LOUIS PERSINGER.  
April 13, 1934.

### Seeks Landon Data

To the Editor of MUSICAL AMERICA:

I am anxious to hear from pupils and friends of the late Charles W. Landon, who taught some years ago at Randolph Macon College in Virginia and, later, at the Landon Conservatory in Dallas, Tex., which he founded and where I had the pleasure of studying with him.

Yours very truly,  
ANNABEL MORRIS BUCHANAN.  
(Mrs. John P. Buchanan.)

Marion, Va.,  
April 7, 1934.

## Educators Hold Inspiring Meeting

(Continued from page 4)

The speakers were Marx Oberndorfer, Edward B. Birge, D. A. Clippinger, Mary Strawn Vernon, Dudley Buck, Charles Miller, Russell V. Morgan and Ada Bickling, with Peter Dykema leading in Auld Lang Syne at the close.

A quartet of singers from Mr. Buck's studio sang delightfully Mr. Fisher's very attractive part song, *The Human Touch*, which was redemanded, and a Franck piece, while Helen Protheroe, soprano, charmed in a group of songs by Haydn, Clara Schumann, Chaminade and her late father, Daniel Protheroe, assisted by Mr. Oberndorfer at the piano.

A brilliant event on Tuesday noon was the luncheon conference of the American Choral and Festival Alliance, Mrs. William Arms Fisher, president. Addresses were made by Mrs. Fisher, Mr. Butterfield, Edgar Nelson, George Lee Tenney, Reinald Werrenrath and Sir Hugh Robertson, the latter the noted Scottish choral conductor, whose words of rare wisdom were received with deep appreciation, as indicated by the audience's spontaneous singing of *Drink to Me Only with Thine Eyes*, led by R. Lee Osburn as a tribute to its noted guest.

There was a treat in store for those attending this luncheon in the program sung by the Chicago Symphonic Choir, Walter Aschenbrenner, conductor. Russian pieces by Gretchaninoff, Tchesnokoff and several of the conductor's own transcriptions revealed the choir's superb tonal quality, its technical finish and its conductor's complete control of its every vocal inflection.

Wednesday found the various sectional conferences holding luncheon meetings, the fraternities, Mu Phi Epsilon, Sigma Alpha Iota, Phi Mu Alpha and Delta Omicron at dinners and teas. Sigma Alpha Iota initiated Mrs. Walter H. Butterfield, Judith Waller, Winifred Christie, Mabel Bray into its membership, with Mae Shepard Saunders, national vice-president, as toast mistress, introduced by Esther Goetz, local chairman. Frances Elliott Clark, the only speaker, made an address on *Womanhood and Music in the World Crisis*.

As I look back on the week's happenings, I am inclined to think that the concert on Wednesday evening at the Auditorium of the In-and-Out Chicago High Schools was the most stirring. There I listened to an orchestra of some three hundred players—think of it—gathered from the high schools of Chicago and vicinity, young people playing all the orchestral instruments and playing them very well, indeed, in Massenet's *Overture to Phédre*. For this they had a guest conductor, none other than the famous Walter Damrosch, who has in recent years shown his interest in the activities of our school musicians. He led the piece with great enthusiasm and after the ovation he and his players received he spoke to the audience and told them that he considered the achievement of the orchestra nothing short of a miracle. Under their own conductor, William D. Revelli, they played the *Angelus* from Hadley's *Second Symphony*, a splendid Scherzo by George Dasch, who was on hand to bow from his box, and Svendsen's *Swedish Coronation March*, all in a manner that did credit to Mr. Revelli.

The chorus, made up of students from the same school sources, under R. Lee Osburn's baton, with Burton Lawrence at the piano, distinguished itself in the traditional *O Filii et Filiae*, and works of Bach, Fletcher, Gaul, Brahms, Hall, Guion, Vaughan Williams, Haydn and Alexander Koshetz. Mr. Osburn presented them in unaccompanied items, the girls' voices alone, the boys' voices alone, obtaining in each case remarkable results. I have rarely heard choral singing in which the intonation was so consistently pure. Sir Hugh Robertson appeared as guest conductor and led the singers in his excellent unaccompanied *Celtic Hymn*, which they did beautifully and, I feel sure, to his entire satisfaction. He also added a few words of good will.

Election of officers took place at the general session of Thursday morning, Russell V. Morgan presiding. The Augustana College Choir, Henry Veld, conductor, was down for a program of Sibelius, Gretchaninoff, Tchaikovsky, Cain and others at that

time, followed by an address by Sir Hugh Robertson. The luncheon meetings included an American Music and American Composers' Round Table, Eric DeLamarter, chairman, a Music Appreciation luncheon, Sadie Rafferty, chairman and a luncheon, celebrating the fiftieth anniversary of the founding of the Crane Department of Music at the State Normal School, Potsdam, N. Y., Helen Crane, chairman.

The grand ballroom was filled to capacity that evening for the banquet. Walter H. Butterfield introduced Rudolph Ganz, distinguished pianist, composer and conductor, who as toastmaster charmed all with his genial spirits and ready wit. Many of the guests at the high table were introduced, among them Mrs. William Arms Fisher and Mrs. Elmer James Ottaway. The addresses of the evening were made by William J. Bogan and Phillip LaFollette. Several humorous musical items were presented by Lewis Henry Horton.

The musical portion of the evening was the singing of the Chicago A Cappella Choir, Noble Cain, conductor, which in compositions by Thompson, Lucas, Bach and Mr. Cain's theatrically contrived arrangement of the spiritual, *Couldn't Hear Nobody Pray*, fell short of the reputation which it has won in recent years. In quality of tone, as well as in interpretation and style, Mr. Cain and his singers left much to be desired. I wonder how many present agreed with the conductor's announced exalted opinion of the Thompson Gloria in Excelsis.

On Friday the Elementary School Chorus from Chicago's Public Schools, conducted by Mrs. Avis T. Schreiber, was heard, followed by the accomplished singing of the A Cappella Chorus of Central High School of Omaha, Carol Marhoff Pitts, conductor, in works of Niedt, Christiansen, Archangelsky, Taneieff, Bach and Sahnovsky. A trombone quartet from Grand Rapids Junior College played music by Schubert, Mendelssohn and Gershwin in the afternoon, when Harry F. Gloré, Mrs. Fisher, August J. Pacini and Mrs. Ottaway took part in a discussion, *Music and the New Leisure*.

So many events comprised the program of this conference that it is impossible, even in an extended review, to mention them all. I have tried to include as many as space permits. The program was well prepared, reflecting wisdom and discrimination on the part of those who had it in charge. Adequate time was provided for the visiting of the admirable exhibits. Without them those attending the conference would be deprived of the opportunity to view new publications of real quality, which the publishers are issuing to meet the needs of school music study.

I must mention the Cotillion of the Exhibitors Association, which took place in the Grand Ballroom on Monday evening, the first of its kind, which was a thoroughly enjoyable event, led by Mrs. Charles E. Griffith and Dr. Bogan. Then there was the dinner of the same organization on Wednesday evening, presided over by Charles E. Griffith. Mr. Griffith is succeeded by Arthur A. Hauser as president.

The informal "sings" each evening on the grand staircase of the hotel were happy occasions, led by George Oscar Bowen, Harper C. Maybee, John Henry Lyons, Marguerite V. Hood, Richard W. Grant, Lawrence G. Nilson, Francis Findlay, Helen McBride, J. A. Breese and John C. Kendel. I am delighted to add, too, that the standard of music chosen for these gatherings at the end of the day was, on the whole, rather better than in Cleveland two years ago.

More than ever am I convinced that school music in the United States today is making progress of the right kind under the direction of the men and women concerned with its development. The musical equipment of the teachers has steadily been improved and the response of the students to their endeavors is real and inspiring. The biennial Music Educators National Conference is, in my opinion, one of the most hopeful signs of our times. Its activity is indisputable proof of its seriousness of purpose, its high aims, and of the incontrovertible fact that the future of our musical destiny is in our schools.



## Stokowski and Ormandy Share Baton in Philadelphia—Summer Plans Settled

**Association and Musicians Finally Agree on Remuneration—Robin Hood Dell Concerts and Opera to Be Given Again**

PHILADELPHIA, April 20.—Leopold Stokowski and Eugene Ormandy divided the recent Philadelphia Orchestra concerts. The former returned April 6-7 for the fourth of the Bach-Beethoven cycle. The program:

Symphony No. 5 in C Minor.....Beethoven  
Concerto in A Minor for four pianos and orchestra; Komm' Süßer Tod; Passacaglia.....Bach

There is not much to say about such a program. Its greatness is inherent and obvious. But it is permissible to state that conductor and orchestra were on their mettle and gave a most powerful and beautiful presentation. Translation of the Bach Concerto from the harpsichords for which it was presumably written—"Klavier" is the original term, and the word is generic—to concert grand pianos was truly speaking another language, both musically and historically, but the results were interesting if not believably Bachian. The admirable soloists were Jeanne Behrend, Florence Vanucci-Adimari, Arthur Reginald and Sylvan Levin. The work, originally derived by Bach from the B Minor Concerto for four violins, by Antonio Vivaldi, had a performance in its original form by the Philadelphia Orchestra, under the direction of Tullio Serafin, guest conductor, in the spring of 1930.

### Ormandy's Program Delightful

The fifth and final of Ormandy's guest appearances came on April 13-14, with one of the originally contrived and charming programs for which the Minneapolis conductor has become noted here. It was:

Introduction and Allegro for string quartet and string orchestra.....Elgar  
Symphony No. 4 in D Minor.....Schumann-Mahler  
Scherzo Capriccioso.....Dvorak  
Hary Janos Suite.....Kodaly

Mr. Ormandy paid tribute to the deceased English composer in a lovely and craftsman-like work, but one which, by reason of its restricted instrumentation, is lacking in tonal contrast. The efficient soloists were Yasha Kayaloff, first violin, Alfred Lorenz, second violin, Samuel Lifschey, viola, and Willem van den Burg, cello. The work, given

for the first time in Philadelphia, has undoubted value from the standpoint of skilled musicianship.

The Mahler recension of the Schumann Symphony is slight enough, in its instrumental changes, not to impair the composer's original intentions, and the orchestra gave a finished performance. Hungarian nationalism and orchestral humor combine to make the Kodaly a most delightful addition to the repertoire. Early Dvorak was agreeable if not important. An ovation accorded Mr. Ormandy testified to the high place he has won in the esteem of Philadelphia Orchestra audiences.

### Summer Concerts Are Assured

Orchestral concerts and operatic performances will be held this summer as usual in Robin Hood Dell, Fairmount Park. Difficulties over details of compensation and the length of the season have been adjusted by representatives of the Philadelphia Summer Concerts Association, Inc., members of the Philadelphia Orchestra and Local 77, of the Musicians Union. As a result, an announcement has been made by Arthur Judson, secretary and manager of the Philadelphia Orchestra and manager of the summer concerts group, representing the Association, and Romeo Cella, head of the Union.

### Eight Weeks' Season

The season, the fifth, will begin on July 5 and last for eight weeks. The series will follow the pattern of last season, when opera was added. Symphonic programs of winter standards will be given on four nights, Wednesday to Saturday. A more popular type of program will be given on Sunday nights. Alexander Smallens will be general music director and will conduct the operas.

He will share some of the symphony programs with a group of well-known guest conductors. There will be soloists at some of the concerts, as well as choral bodies and dance groups.

### Men Assured \$60 Minimum

The musicians will be assured a minimum salary of \$60 per week and eight weeks' work. In previous seasons they have worked on a co-operative basis, pro-rating the gate receipts after certain fixed charges were deducted. Last summer they received a minimum of \$57.50 per week. The agreement reached calls for the deduction of the equivalent of one week's salary of each musician

## Music League Head



Mrs. Frederick T. Steinway, President of the National Music League, Which Held a Stimulating Luncheon Discussion

to be held in escrow till the end of the season.

### Concerts for Youth End

The highly successful Concerts for Youth came to a triumphant official conclusion on April 12 with the Academy filled to the rococo decorations which cap the topmost gallery. Those present heard the following program:

Trumpet Prelude.....Purcell  
Saul Cohen Caston  
Brandenburg Concerto No. 2 in F for flute, oboe, trumpet and violin.....Bach  
Symphony No. 6 in B Minor.....Cherkovsky  
Poème.....Chausson  
Helen Berlin  
Songs: Austrian National Hymn and America the Beautiful  
Andante and Scherzo.....Busso  
Saul Cohen Caston, trumpet  
España.....Chabrier

Though this was the official finale, the real finale will take place later in the month, when the postponed February program will be given. Mr. Caston covered himself with glory in his two contributions, the robust and resounding quality of his instrument winning the favor of spirited youth. He later repeated the Scherzo. Soloists for the Brandenburg were William Kincaid, Marcel Tabuteau, Mr. Caston and Yasha Kayaloff and they won lengthy and well deserved applause. Miss Berlin, twenty-three-year-old violinist, who has won many prizes, attained the distinction of playing at this concert in open audition, and her selection was well justified by her able performance. When Cherkovsky was reached, Mr. Stokowski gave a brief but poignant comment on the disturbed and moody career of Tchaikovsky—for it was he—and the Symphony proved to be the Pathétique, as you have guessed if you know the key and number. It seems this is a spelling adopted for Youth Concerts programs, youth being advanced in orthography as well as other matters. Mr. Stokowski left no doubt of Cherkovsky's genuine greatness, no matter what carping commentators of recent years have been saying. The España went off well—very Hispanic and resounding. And then in accordance with possibly an old Spanish, but certainly young American custom, there had to be an encore, despite the conductor's reluctance—Dvorak's Slavonic Dance No. 2. He would have saved time acceding in the beginning.

W. R. MURPHY

## LEAGUE DISCUSSES 'MILLION FOR MUSIC'

### National Association's Spring Luncheon Has Prominent Speakers

A gathering of some 250 persons, prominent in the musical and social life of New York attended the first spring luncheon of the National Music League at Sherry's on Tuesday, April 17. Mrs. Frederick T. Steinway, president of the organization, greeted her guests and was heartily welcomed by them, when she introduced Mrs. Christian R. Holmes, who spoke on the work of the League. Harold V. Milligan, the League's executive director, acted as chairman and set in motion a panel discussion on the hypothetical question "What would you do, if you had a million dollars to spend for music?". Walter Damrosch, John Erskine, Lawrence Tibbett, A. Walter Kramer, Nikolai Sokoloff, Sigmund Spaeth and Carleton Sprague Smith spoke on this theme from various viewpoints. Mr. Milligan, in closing the proceedings, offered as his own suggestion that he would spend it for the National Music League.

Among those at the guest table, in addition to the speakers mentioned, were Ernest Hutcheson, Walter W. Naumburg, Willard V. King, Hermann Irlion and A. Mackay Smith.

## A NEW MUSICAL JOURNEY

### Gay Maier Will Visit Germany to Gather Material for Bach Program

Guy Maier, pianist, will sail on the Europa on April 29 for a short trip to Germany in the course of which he will gather material for a new Musical Journey. This is to be entitled With the Bachs in Thüringen, and is being prepared for the 250th anniversary of the birthday of Johann Sebastian Bach, in 1935.

Mr. Maier will return to America on June 15 and will teach at the National Music Camp at Interlochen, Mich., from June 23 to July 6. On July 9 he is to open a course at the Juilliard Summer School, and after Aug. 17 will return to Interlochen. Mr. Maier was scheduled to make his last appearance of the present season on April 23 with Lee Pattison, in the Mozart Concerto in E Flat for two pianos at a concert of the Woman's Symphony in Chicago.

### Olga Samaroff and George A. Wedge to Give Normal Classes at Juilliard

The Juilliard Summer School announces a normal course for teachers by Olga Samaroff, founder and director of the Layman's Music Courses, Inc., of New York and Philadelphia, and George A. Wedge, director of the Juilliard Summer School. These well-known educators have been collaborating in laboratory classes for the development of active listeners at the Juilliard Graduate School and Institute of Musical Art, and now for the first time place the method of procedure that has evolved from their wide experience at the disposal of teacher-students of the Summer School which begins on July 9.

Madame Samaroff will give lecture classes according to the methods used in the Layman's Music Courses, Inc., while Mr. Wedge will conduct the ear-training and theory classes that form an indispensable part of the course.

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## ATLANTA'S SEASON THE BEST IN YEARS

### Guest Artists and Local Forces Give Fine Programs—Club Elects

ATLANTA, April 20. — The most brilliantly successful concert season Atlanta has experienced for a number of years terminated a month earlier than in former years with the performances of the Monte Carlo Ballet Russe on the All Star Concert series, March 1, and of Nathan Milstein, violinist, presented by the Atlanta Music Club, sponsors of the Civic Concert Service series, March 13.

The program given by the Monte Carlo Ballet included Les Sylphides, Scuola di Ballo and Le Beau Danube. The audience was wildly demonstrative in marking approval of the first and last numbers.

Mr. Milstein gave his characteristic program. The audience was hearty in applause, surging into an ovation several times during the evening.

#### Robin Hood Presented

The Atlanta Philharmonic Society, Victor H. Kriegshaber, president, gave De Koven's opera Robin Hood, in concert form, on March 21 at the Wesley Memorial Auditorium. Lawrence G. Nilson, conductor, who has been the dynamic force in building the success of this organization for the past three seasons, achieved another triumph for the society in this concert.

Soloists included Lois Lewis, Bernice Johnson and Vivian Bryant Thompson, sopranos; Sarah Harper and Lena Mae Fairman, contraltos; T. Stanley, Perry and George Dowman, tenors; Ray Werner, baritone; Coleman Kimbro and Paris Lee, basses. There were seventy in the chorus and twenty-seven in the orchestra, with Ruth Dabney Smith as concertmaster.

#### Officers Are Chosen

At a recent meeting of the Atlanta Music Club the officers for the 1934-35 season were elected as follows: Mrs. Harold C. McKenzie, president; Mrs. John H. Mullins, Mrs. Charles Chalmers, Mrs. Harold Coledge and Mrs. Armand Carroll, vice-presidents; Mrs. Jane Mattingly, recording secretary; Mrs. Mary Nelson Ream, corresponding secretary, and Mrs. Clifford C. Hatcher, treasurer.

HELEN KNOX SPAIN

#### Ruby Smith Stahl Leads Washington Choir in Lenten Concert

WASHINGTON, April 20.—The A Cappella Choir of the First Congregational Church, Ruby Smith Stahl, conductor, was heard in its annual Lenten concert on the evening of March 26 at the Mayflower Hotel. The splendid achievements of this ensemble were again notable in a program of varied works, and Mrs. Stahl is to be congratulated on the training which has produced such precision and fine nuance. A large audience applauded heartily.

#### Emanuel Balaban Organizes Little Symphony in Rochester

ROCHESTER, April 20. — Under the auspices of the B'nai Brith Society, Emanuel Balaban, of the faculty of the Eastman School of Music, has organized a little symphony orchestra, which will give concerts with well-known soloists. The first concert will be given in May. There is also the

possibility of performances of chamber opera. Mr. Balaban is interested in producing American works for chamber orchestra in his concerts.

#### Percy Grainger Opens

##### Australian Tour with

##### Concert in Melbourne



Morse  
Percy Grainger's Tour of Australia Began with an Appearance in Melbourne

Percy Grainger's tour of Australia began with an engagement in the Town Hall, Melbourne, on April 14, according to Antonia Morse, his manager. The return of the eminent composer and pianist to the city in which he was born has aroused great interest, and throughout the country interest is keen in his appearances.

#### Samuel L. Laciak Is Transferred to "The Evening Public Ledger"

PHILADELPHIA, April 20. — Suspension of the *Public Ledger* of Philadelphia, after ninety-eight years of publication, has been followed by the transfer of Samuel L. Laciak to his old post as music editor of the *Evening Public Ledger*, which he held from 1918 till 1933. He was editor of the morning edition from 1924 till the last issue April 15, 1934, and had charge of both papers' music columns till early in 1933.

#### Bach Society of Cincinnati Observes Composer's Anniversary

CINCINNATI, April 20.—The 249th birthday anniversary of Johann Sebastian Bach was celebrated by the Bach Society of Cincinnati with a program of his music given on March 21. The Coffee Cantata was a feature; and performances of the Quodlibet for mixed quartet, cembalo and 'cello, and the cantata Unser Mund sie voll Lachens (Psalms 126) were believed to be the first in America. Also heard were the Violin Concerto in A Minor, the Trio in G Minor for two violins and 'cello, and the Suite in C for orchestra. Ensembles were directed by Peter Froehlich, Louis Ehrgott and Henry Wohlgenuth.

#### Elisabeth Schumann to Tour America Next Season

Elisabeth Schumann will make another concert tour of America next season, appearing under the management of Concert Direction Annie Friedberg. The tour, beginning early in January, will continue until April.

## Goossens Presents Two "First Times"

### Bax and Ireland Novelties Given in Cincinnati—Crooks Is Soloist

CINCINNATI, April 20. — The two American premieres which Eugene Goossens had listed for the Cincinnati Symphony's next to last program of the season, on April 6 and 7, together with the appearance of Richard Crooks as soloist, were, in combination, attraction enough to bring to Emery Auditorium two of the largest audiences of the current season. The program was as follows:

Overture, *The Fair Melusine*, Op. 32, Mendelssohn  
Two Songs:  
Per Pietà ..... Stradella  
O del mio dolce ardor ..... Gluck  
Mr. Crooks  
Symphony No. 3 ..... Arnold Bax  
(First Time in America)  
Romanza from *Linda di Chamounix* ..... Donizetti  
Amor ti vieta from *Pedro* ..... Giordano  
Mr. Crooks  
Prelude, *The Forgotten Rite* ..... John Ireland  
(First Time in America)  
Don Juan ..... Strauss

Neither of the two English composers has been too frequently represented on Cincinnati Symphony programs. As a matter of fact *The Forgotten Rite* is the first orchestral work of John Ireland's to have been heard here; while music by Bax has been programmed but a few times. A single hearing of the symphony arouses immediate admiration for its structural soundness and for the brilliance and effectiveness of its orchestration. The general impression it leaves is that of a magnificent wintry landscape seen through a half frosted window.

The Ireland Prelude is as remote and illusive as its title implies but is more

easily assimilated so far as its emotional content is concerned than is the Bax music. The two scores are among the most noteworthy of the novelties which Mr. Goossens has presented this season.

Mr. Crooks has quite a considerable following here because of previous engagements with the orchestra and at May Festivals. His offerings were most enthusiastically received by his audiences, and at the Saturday night concert, an encore, *The Dream from Manon* was demanded.

Don Juan was presented with customary brilliance and the Mendelssohn Overture could scarcely have had a finer performance.

SAMUEL T. WILSON

#### Ralph Leopold Gives Recitals

Ralph Leopold, pianist, gave a lecture-recital on *Götterdämmerung* at New York University on March 6, including his own transcriptions of excerpts from the opera. The following evening he appeared at Connecticut College, New London, giving a program which included works by Bach, Mendelssohn, Chopin and more modern composers, as well as his own transcriptions of excerpts from Wagner operas and *Der Rosenkavalier*.

#### Rudolph Ganz Heard on Tour

CHICAGO, April 20. — Rudolph Ganz has made appearances as pianist in a number of cities. He was heard by a large audience in Canton and was acclaimed at his first recital in Erie. In New Orleans Mr. Ganz was presented in a concert sponsored by the Philharmonic Society Scholarship Fund.

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## SAN FRANCISCO HAS VARIETY OF EVENTS

### Otello Revival Feature of San Carlo Series—Local Groups Appear

SAN FRANCISCO, April 20.—Carmen, with Dreda Aves in the title role, Sydney Rayner as Don José, Mostyn Thomas as Escamillo and Aida Doninelli as Micaela gave dollar opera patrons their money's worth on March 19 and again on the night of March 25, when the San Carlo Grand Opera Company bid San Franciscans "au revoir" until March, 1935. Tom Girton, local manager, promises that next year's engagement will last for a month instead of a fortnight.

La Bohème, on March 20, proved an artistic production, thanks to Anne Roselle, Miss Doninelli, Dimitri Onofrei, Mario Valle, Harold Kravitt and others. The opera the next night was Rigoletto, with Rosalinda Morini, Mr. Rayner, Mr. Thomas and Mr. Kravitt in the cast.

Tosca brought Bianca Saroya, Mr. Onofrei and Mr. Valle. They gave a very acceptable performance. An entr'act excursion to the Veterans' Auditorium next door found another large audience listening to Lawrence Strauss, tenor, in a recital program. German, French, English and American works were presented. There were two songs by resident composers—a charming tenuous bit by Ernst Bacon called Come Slowly Eden, and an effective descriptive program number, Noise, by Mrs. Isabelle Stine-Leis. Elizabeth Alexander supplied satisfying accompaniments.

#### Traviata and The Barber

In La Traviata the following night, the principals were Miss Morini, Mr. Rayner, Mr. Thomas and Bianca Bruni. A Saturday matinee of The Barber of Seville presented Miss Morini, Miss Schalker, Mr. Valle (in the title role), the Messrs. Onofrei, Kravitt and Cervi.

Otello, in the evening, proved one of the company's best efforts. It had not been given here in eight years. Aroldo Lindi was Otello; Bianca Saroya the Desdemona, and Mr. Valle, Iago.

Two extra performances were given on Sunday—a matinee of Hänsel and Gretel, followed by ballet divertissements, and the evening repetition of Carmen. The Humperdinck opera was a triumph for little Maxine Carlo of Los Angeles, who sang and acted the role of Gretel as if it were made for her. Miss Schalker was Hänsel, and Stefan Kozakevich the Peter. The rest of the cast was of local origin and in-

## Marriage of Celebrated Pedagogue



Herbert Witherspoon, Celebrated Singer and Teacher

THE marriage of Herbert Witherspoon, eminent singer and pedagogue, and Mrs. Blanche Skeath, was celebrated on April 4 at the bride's home in New York by the Rev. Dr. J. Valdemar Moldenhawer, pastor of the First Presbyterian Church.

Mr. Witherspoon, formerly a member of the Metropolitan Opera, where he sang bass roles, was later the head of the Chicago Musical College, and was artistic director of the Chicago Civic Opera Company and director of the Cincinnati Conservatory. In the coming

cluded Katherine Donahue, who made a splendid impression in her debut as the Witch; Flora Shannon as Gertrude, May Sewall as the Sandman and Hildgarde Ott as the Dew Fairy.

The dance program featured Serge Oukrainsky and the San Carlo Ballet soloists—Lydia Arlova and Lucien Pri-deux. Other soloists were Arthur Bub-litz and Gloria Marmun. Youngsters from the Children's Opera Company of San Francisco contributed spirited singing and marching.

The Chamber Symphony played its third concert on March 27 in Veterans' Auditorium under the baton of Gastone Usigli, its founder. Featured works were Mr. Usigli's own effective Flight—a symphonic poem inspired by his first airplane ride; and three songs for chorus and orchestra by Frederick Warnke of this city: Lilacs, The Shrine and Paeon of March. The Northbrae Women's Chorus of Berkeley sang the vocal part. Other works, pleasantly played, were Beethoven's Coriolanus



Underwood and Underwood

Mrs. Herbert Witherspoon, Formerly Mrs. Blanche Skeath

summer he will hold master classes at the Chicago Musical College.

Mrs. Witherspoon has been in charge of educational and promotional activities of G. Schirmer, Inc., and is a member of the Beethoven Association, the Town Hall Club and the Advertising Women of New York, Inc.

Mr. and Mrs. Witherspoon sailed on the Saturnia on April 7 for a two months' trip in Europe, before Mr. Witherspoon begins his teaching.

Overture, Mendelssohn's Scotch Symphony and Cherubini's The Water Carrier Overture.

The Chamber Opera Singers, directed by Ian Alexander, revived Mozart's The Magic Flute for their March matinee in the Little Theatre of the California Palace of the Legion of Honor, giving a performance that was vocally up to their usual standards. Irene Kilgore was the Queen of the Night; Garla Edsen, Pamina, and Joseph Tissier the Papageno. Others were Kayton Nesbitt, Geraldine Watt, Katherine Donahue, Ruth Frazier, Jack Howell, Clarence Fagerstrom, Edgar Kneedler, Barbara Watson, Frances Knight, Merle Scott, Stephen Lehmer, Harry Stanton, Lucille Ehorn, Jesse Farr and Lawrence Grey.

Naoum Blinder, concertmaster of the San Francisco Symphony, is now serving in that same capacity with the Standard Oil Symphony under Alfred Hertz's baton.

John Hartigan, baritone, accompanied by Elizabeth Alexander, recently gave a program of lieder, chansons and Negro spirituals for the Marin Thursday Musical Club. Mr. Hartigan has joined the faculty of the University of California Extension Division as lecture-recitalist on Appreciation of Opera and Concert Song Literature, a course to be given both in San Francisco and Oakland, starting with the fall semester. MARJORY M. FISHER

#### Edwin Orlando Swain Engaged for Oratorio Performances

Edwin Orlando Swain, baritone, will sing in The Creation at the Plattsburgh Festival on May 11, making his twelfth appearance there. On April 24 he was engaged for a performance of Elijah at Susquehanna University, Selinsgrove, Pa. Mr. Swain was soloist with the Providence Symphony under the baton of Wassili Leps on April 3, singing Wotan's Farewell.

## PLANS FOR DETROIT INDICATE PROGRESS

### Women's Association Reports Advancement—To Increase Personnel

DETROIT, April 20.—The position of the Detroit Symphony is much safer than it has been in the immediate past, it was reported at the annual meeting of the Women's Association of the orchestra on April 13.

Murray G. Paterson, orchestra manager, said: "We are happy to report that the position of the orchestra is so much safer this year that our S.O.S. need not be 'Save our Symphony,' but 'Support our Symphony.'"

Mrs. Homer Ferguson was re-elected president of the Association. New officers elected to fill vacancies were Christine Symington, fourth vice-president, and Mrs. E. Kay Ford, corresponding secretary. Other officers re-elected were Mrs. Sidney D. Waldon, first vice-president; Mrs. Leo Butzel, second vice-president; Agnes Savage, third vice-president; Mrs. Francis H. Phelps, recording secretary; and Mrs. Frank W. Coolidge, treasurer. Mrs. John S. Newberry, honorary president, returned to Detroit from New York especially to attend the meeting.

#### Quota of \$10,000

Mrs. Ferguson said that tentative plans for next year provide for one large event, a formal ball like the President's Ball this season, and possibly a fashion show next spring. The Association has a quota of \$10,000 for the maintenance fund. During the season just passed, the Association contributed approximately \$12,000 to the fund.

A memorial tribute was paid to the late Mrs. Harriet Story MacFarlane, former vice-president of the Association.

The Association was informed of plans for a larger orchestra, a new sliding scale of wages, a substantially larger budget and elimination of the Friday afternoon subscription concerts.

The report said it is expected that Thursday evening concerts will be sold out next year, the receipts from these events amounting to \$47,000, as against \$32,000 received this year from both the Thursday evening and Friday afternoon series. Receipts amounting to \$85,000 are anticipated for next season, and an additional \$10,000 will be received from the William H. Murphy Fund, Mr. Paterson added. The budget will be in excess of \$200,000.

#### For Chicago Exposition

The Detroit Symphony will be featured for three months at the 1934 Chicago Exposition by Henry Ford, if present plans materialize, it is reported. The engagement will begin about the middle of June. Victor Kolar, associate conductor, will be in charge.

Previous to this engagement, the orchestra will begin its annual summer concert series at Westwood about June 1. According to present plans the Detroit Symphony will be replaced at Westwood by an orchestra of unemployed musicians.

This city's free CWA orchestra and band concerts, giving employment to 200 members of the Detroit Federation of Musicians, came to an abrupt end on March 31, after three weeks of activity. Originally a seven-week schedule with daily concerts, returning the players \$36 a week, was planned.

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## Keeping Up With a Tenor's Schedule

**Edward Johnson, a Leading Protagonist in American Works at the Metropolitan, Is to Begin Season of 1934-35 as Tenor of New Metropolitan Quartet on Concert Tour**

THE season of 1933-34 has been a unique one for Edward Johnson. He sang at the official opening and the formal closing of the Metropolitan Opera. In each case the work was by an American composer, and the tenor roles in both were created by Mr. Johnson. He was the first Peter Ibbetson in Deems Taylor's opera by that name when it had its premiere several years ago, and again stepped into the same role at the rising of the curtain for the beginning of the season which recently was concluded with Merry Mount by Howard Hanson, in which he appeared as the first stage protagonist of the character of Sir Gower Lackland.

He was to have returned to the house on Broadway and Thirty-ninth Street as Canio in a special post-seasonal production of Pagliacci on April 14 for the guarantee fund, but was prevented by a severe cold from appearing. In addition to New York appearances at the Metropolitan this year, Mr. Johnson went on tour with the company; and there were engagements as soloist with orchestras, in recitals and over the radio.

Generally the tenor goes to Europe in

the summer, but this year he has decided to remain in America. Mid-summer will find him in Canada, where he



Edward Johnson's Unique Season Has Included Appearances in Two American Operas at the Metropolitan

was welcomed in recitals prior to the Metropolitan season. His holiday plans have a personal note in a visit to his father in Guelph, Ont. In October he is due to begin a concert tour with the New Metropolitan Quartet, having as his associates Grace Moore, Rose Bampton and Richard Bonelli.

## PROVIDENCE LISTS ATTRACT ATTENTION

**Resident Performers and Guests Are Heard in Distinctive Programs**

PROVIDENCE, April 20.—Richard Burgin, concertmaster, was soloist with the Boston Symphony, Dr. Serge Koussevitzky, conductor, in the Metropolitan Theatre on March 13, giving a brilliant performance of the Sibelius Violin Concerto. The surrounding works were Bach's Third Brandenburg Concerto, and the Symphony in E Minor by Brahms.

The Musical Art Quartet, assisted by Martha Baird, pianist, gave a program in Alumnae Hall, Pembroke College, under the auspices of the college and the department of music in Brown University, on March 8. Brahms, Haydn and Ravel were represented.

The Verdandi Chorus, under Oscar Ekeberg, gave its thirty-ninth anniversary concert in the Plantations Auditorium recently. The soloist was Mabel Pearson, mezzo-soprano. Scandinavian works had prominence on the program.

### Works by Early Composers

Music by early composers, was featured by the Paris Instrumental Trio in the Auditorium of the Wheeler School on March 4. Georges Laurent was the flutist, Alfred Zighera played the viola and Bernard Zighera the harp.

Albert Snow, organist of Emanuel Church, Boston, furnished the program sponsored by the Rhode Island Chapter of the American Guild of Organists in All Saints Memorial Church on March 5.

The Chaminade Club presented Alex Thiede, violinist, assisted by Frances Adelman, accompanist, in the Plantations Auditorium on March 15. Music by Tartini, Bach, Goldstein, Achron, Grasse, Stravinsky and Wieniawski was on the program.

The Oratorio Society sang Rossini's Messe Solenne in the Elmwood Congregational Church on March 18. William De Roin was again tenor soloist and director. Other soloists were Ellen L. Knox, Eva G. McMahon and James King.

### Morgan Trio Appears

The Morgan Trio gave a concert in the large gallery of the School of Design on March 18. Solo and ensemble numbers were selected from the works of Couperin, Martini, Handel, Schumann, Albeniz, Ravel, Gretchaninoff, and Strauss. The joint sponsors were Brown University and the Rhode Island School of Design.

The String Orchestra of the Providence Sinfonietta, conducted by George Faulkner, gave a concert in the Plantations Auditorium recently. The Sonata No. 8 of Corelli and the Concerto in C for three pianos and string

orchestra were features. Soloists were John Twombly, Jean Cowell and Gene Ware, pianists; Wilfred Intlehouse, clarinetist; Margaret Prew, flutist, and Ruth Moulton, violinist. Grainger's Spoon River closed the program.

In the series of Lenten concerts arranged by the department of music in Brown University, organ recitals were given by Arthur B. Hitchcock in Sayles Hall on March 15 and 22.

Lila Horton Singesen, soprano, and Selma Rohland, harpist, gave a recital, assisted by Rene Viau, accompanist, in Churchill House on March 20.

Vladimir Horowitz, pianist, was presented by the Community Concerts Association in the Metropolitan Theatre recently. Among the works he played were four chorales of Bach arranged by Busoni; the Sonata in E Flat, Op. 81, of Beethoven and the Paganini-Brahms Variations.

Eddy Brown, violinist, and Clarence Adler, pianist, gave a sonata recital in the Music Mansion recently, playing music by Beethoven, Brahms and Strauss. The concert was under the sponsorship of the Chamber Music Society of America. Comments were provided by Beth Brown.

Hans Ebell, pianist, and Vladimir Reznikoff, violinist, were heard at the Wheeler School recently. The program contained works by Beethoven, Tchaikovsky, Brahms, Paganini, Arensky and Chopin.

ARLAN R. COOLIDGE

## COURSES AT ANN ARBOR

**University School of Music Arranges Summer Session**

ANN ARBOR, April 20.—The summer session of the School of Music of the University of Michigan, of which Charles A. Sink is president, will be held for eight weeks, beginning on June 25, as part of the general summer session of the university.

The teaching staff will include Earl V. Moore, musical director; Wassily Besekirsky, violin; Palmer Christian and E. William Doty, organ; Arthur Hackett, James Hamilton and Thelma Lewis, voice; David Mattern, Mamie Kunsman and Earl Slocum, public school music; Hanns Pick, cello; Otto J. Stahl, Louise Cuyler and E. William Doty, theory; Joseph Brinkman, Dalies Frantz and Nell Stockwell, piano; Nicholas Falcone, wind instruments; James Pfohl, guest instructor in orchestral instruments; Ruth Pfohl, harp; Earl Burnett, Walter Bloch, Robert Crandell, Romine Hamilton, Charles Gilbert, George O'Day and Vlasta Padoba, assistants.

Weekly concerts will be provided by members of the faculty, and there will be special concerts by advanced professional students as well as by student groups, such as the Summer School Orchestra and the Summer School Band.

### Emanuel List Goes to Europe for Operatic Appearances

Emanuel List, bass of the Metropolitan Opera, sails for Europe on April 25, his final American appearance this season being made with the New York Philharmonic-Symphony under Arturo Toscanini on April 22 in a Wagner program. Mr. List is engaged for the Covent Garden season in London, singing in Götterdämmerung and other operas. He then will go to Marienbad for a vacation. In October Mr. List will return to New York to give a recital, and will rejoin the Metropolitan.

## CHICAGO OPERA COMPANY GIVES STANDARD WORKS

**Salmaggi Forces Present Repertoire of Favorite Opera—Several New Singers Heard**

Following the opening in Aida of the Chicago Opera Company under the directorship of Alfredo Salmaggi at the Broadway Theatre, re-named the Broadway Opera House, on March 31, and the performance of Cavalleria Rusticana and Pagliacci the following evening, Carmen was sung on the evening of April 2, with Lia di Grandi making her New York debut in the name part. Bernardo De Muro sang José; and Nino Ruisi, Escamillo, with Pera Dorini as Micaela. Alberto Sciarretti conducted. The work was repeated on April 5, with the same cast. The double bill was given on April 4, with the same artists as on April 1. Aida was repeated on April 3.

Faust was heard on April 6, with Miss Dorini, Maria Daniele and Carlotta Bruno, and Messrs. Barsotti and Ruisi. Aldo Franchetti conducted. Trovatore was sung on April 7, by Della Samoiloff and Grace Angelau and Messrs. De Muro and Ruisi. Aida was repeated on April 8, and Tosca given its first hearing on April 11, the organization having dropped Mondays and Tuesdays from its New York schedule in order to sing in Philadelphia. Alessandro Granda, a Peruvian tenor, made his New York debut as Mario to the Tosca of Madeleine Keltie and the Scarpia of Ciro De Ritis.

Other works included Lucia di Lammermoor in which Dori Marinelli made her first appearance, and Cavalleria and Pagliacci with several changes of cast. Evelyn Brandt made her debut as Leonora in La Forza del Destino on April 14. Giuseppina Paterno appeared the following evening in La Gioconda. Rigoletto was given at the evening performance on April 14. Rigoletto, La Gioconda and The Barber of Seville are announced for later in the week.

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## Request Program Given by Rodzinski

### Cleveland Orchestra Concludes Season with Music Chosen by Public—Plans Take Shape for Operas and Symphonic Concerts Next Year—Recitals are Greatly Enjoyed

CLEVELAND, April 20.—Dr. Artur Rodzinski conducted the Cleveland Orchestra at Severance Hall in the final concerts of the season, April 5 and 7, in a request program made up of Beethoven's Leonore Overture, No. 3, Brahms's Fourth Symphony, Ravel's suite, Daphnis et Chloé, and the Prelude to Wagner's Die Meistersinger. At the conclusion of the Thursday night concert the members of the orchestra rose to their feet, joined by the audience, to pay homage to Dr. Rodzinski for a brilliant close to a season of conspicuous successes. Cheered by the goodwill created during his first Cleveland season, the conductor left on April 9 for Europe, where he will attend all the music festivals, travel in Russia, visit two weeks with Toscanini in Italy, and spend the summer months in the Tatra Mountains of Poland.

Nathan Milstein made his Cleveland debut as soloist under Dr. Rodzinski in the concerts of March 29 and 31, playing the Tchaikovsky Violin Concerto in a program devoted to that composer's music. Enthusiasm was expressed for the visiting artist and for the exhilarating performances of the E Minor Symphony, long a prime favorite with Cleveland audiences. Rhythmic gayety and charm marked the beginning of the concerts, in the music of the Polonaise, from Eugen Onegin.

The first Mozart Symphony of the season, the G Minor, received Dr. Rodzinski's attention in the concerts of March 15 and 17, together with the Overture to Weber's Euryanthe, Ravel's The Waltz, and the Second Piano Concerto of Rachmaninoff, played by Lionel Nowak, a Cleveland native both in birth and training. Mr. Nowak is a pupil of Beryl Rubinstein, director of the Cleveland Institute of Music.

#### Six Operas Next Year

The Cleveland Orchestra's seventeenth season, in 1934-35, will bring eighteen Thursday night and Saturday afternoon symphony concerts, and six operatic productions on Thursday and Saturday nights, it is announced by the Cleveland Orchestra Company. Dr. Artur Rodzinski is to continue as conductor, and Rudolph Ringwall will

enter his ninth season as associate conductor. Operas already chosen are Die Walküre, Die Meistersinger and Otello. Russian, French and Italian works are under consideration to complete the list. Giacomo Spadoni is to be the chorus master. Griffith J. Jones continues as director of the Philharmonic Chorus. Performances will be given in Severance Hall. As usual, there will be a series of educational concerts. The orchestra will also go on tour.

Mr. Nowak, who is director of the Glee Club of Fenn College, presented that organization in the chamber music hall of Severance Hall on the evening of March 23. In addition to his work as director, Mr. Nowak played music of Mozart, Schumann, Chopin, and Griffes and two compositions by Beryl Rubinstein.

#### Present Gluck's Orpheus

Under the direction of Jacob A. Evanson, various groups of students at Western Reserve University came together at Severance Hall on the evening of March 24, to present Gluck's opera, Orpheus, in fine style. The University Choir furnished the soloists, Maurice Goldman, Gretchen Nobis and Frances Koma. The chorus came from the freshman opera-oratorio class; the orchestra, conducted by F. Karl Grossman, was made up of university players, assisted by members of the orchestra from the Music School Settlement, and the dancers came from university classes in eurythmics. The music of the university is in the hands of Arthur Shepherd. To Arthur W. Quimby, supervising director of the opera performance, goes the credit for an achievement of agreeable unity, with strict observation of classic convention. Maurice Goldman is the gifted and studious young Cleveland native whose singing is always delightful, because of perfect intonation, finished phrasing, excellent musicianship and a poised manner.

Severin Eisenberger, piano, and Felix Eyle, members of the faculty of the Music School Settlement, opened a series of recitals at the school April 4, in which they plan to present all the violin and piano sonatas of Beethoven. A large audience, confirmed admirers of the distinguished pianist and his young associate, crowded the concert room of the school.

#### Romance of a People Given

The Romance of a People, music and drama spectacle, directed by Isaac Van Grove, sponsored by prominent Cleve-

### Walford Davies Is New Master of King's Musick In Succession to Elgar



© Russell, London

Sir Henry Walford Davies Is Appointed Master of the King's Musick in England

LONDON, April 15.—Sir Henry Walford Davies, composer, and an outstanding figure in British musical life, has been appointed Master of the King's Musick in succession to the late Sir Edward Elgar. He was born in Aberystwyth in 1869, and studied under the late Sir Walter Parratt, Master of Musick to Queen Victoria, King Edward and King George. As a boy he sang in the choir of St. George's Chapel, Windsor, where he later became organist. His compositions include choral works, The Temple, Everyman, and symphonies.

landers, headed by Dr. Charles F. Thwing, president emeritus of Western Reserve University, was presented at Public Auditorium, nine performances in all, beginning on March 5. The musical score used throughout the production was put together by Mr. Van Grove from various sources of antiquity, including a collection of Hebrew music made by Dr. A. Z. Idelsohn, of Cincinnati. The feature drawing the most favorable comment was the Chassidic dance, created "out of humility," in the middle nineteenth century by Jews in Slavic countries overwhelmed by persecution. The only singer appearing on the stage during the performance, and whose voice reached the audience without amplification, was the Cleveland baritone, director of the Euclid Avenue Temple of music, Maurice Goldman.

ERNESTINE ALDERSON

#### NEW DEAN AT BAY VIEW

Fred Patton Also to Head Voice Department at Summer School

BAY VIEW, MICH., April 20.—Fred Patton, baritone, newly appointed dean at the Bay View Summer School of Music, states that the season will open on July 16 and continue until Aug. 24. In addition to Mr. Patton, who heads the voice department, artists who will appear in concerts and constitute the faculty are the following:

Leone Kruse, soprano, formerly of the Chicago Opera Company; Beatrice Brody, contralto, Mr. Patton's assistant at Michigan State College, East Lansing; Byron Warner, tenor soloist, Broadway Tabernacle, New York; Jan Chiapusso, pianist, University of Chicago; Arnold Small, violinist, Univer-

sity of Iowa; Herbert Weis, 'cellist of the Cincinnati Symphony and the Heermann Ensemble; F. Dudleigh Vernor, organist of the First Methodist Episcopal Church, Jackson, Mich.; Archie Black, Lansing, accompanist.

## RENOWNED ARTISTS APPEAR IN BUFFALO

### Concert Programs Are Presented By Leaders in Different Fields

BUFFALO, April 20.—Sergei Rachmaninoff appeared in a piano recital recently, in the Zorah B. Berry Philharmonic Concerts Series. He played with the vitality and the infinitely varied coloring that characterize his work. His program was one of familiar works.

The Philharmonic Series closed on March 6 with a joint recital in Elmwood Music Hall by Rose Bampton, contralto, and Richard Crooks, tenor, both of the Metropolitan Opera. Miss Bampton received a very cordial reception from the audience which rejoiced to welcome her back in her home town and which was deeply moved by her beautiful singing. She gave Casta Diva from Norma, executing the florid measures with ease, and songs by Brahms, Strauss, Sibelius, Titcomb, Arensky and Walter Golde.

Mr. Crooks, who had not been heard here in some years, was heartily applauded for his artistry in an aria from Linda di Chamounix, in Handel's Where'er You Walk, the Dream from Manon and a wide choice of songs, including La Forge's Retreat. In all these his beautiful voice was heard to advantage.

Duets from Il Trovatore and The Tales of Hoffmann closed the program. Wilfred Pelletier accompanied.

#### Piano Recitals Are Notable

Another gala event was the piano recital of Myra Hess, in which her superb art was constantly in evidence.

On March 13 Ernest Hutcheson gave a piano program, a benefit for the First Music Settlement School. In his list of Bach, Beethoven (Appassionata Sonata), several Chopin items and a group which included his own transcriptions of the Scherzo from A Midsummer Night's Dream and the Ride of the Valkyries, Mr. Hutcheson showed himself a performer of unexcelled virtuosity and beauty of interpretation, as well as an adept in the art of transcription.

The Saturday afternoon recitals of the Chromatic Club, given mainly by active members, ended on March 18 with a joint program by Joseph Phillips, baritone, and R. Leon Trick, pianist. Both are genuine artists, and both won deserved acclaim.

The Chromatic Club evening series closed with a concert recently by Sylvia Lent, violinist. This charming American artist proved her growth in musicianship since her last appearance here a decade ago with the Detroit Symphony. A high light of the evening was her playing of the Franck Sonata, in which she had the skilled assistance of Ladislav Helfenbein.

#### Budapest Quartet Returns

The only chamber music recital of this season was given recently by the Budapest String Quartet, in its fourth consecutive annual appearance in this city. Quartets by Haydn, Ravel and Beethoven were played with invariable loveliness of tone and unity of feeling.

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# Orchestral Concerts in Manhattan

(Continued from page 10)

gently—and not in vain—to the most hidden reaches of the imagination.

The chorus of women's voices sings the plea to Pan, a text from T. W. Mackail's Epigrams of the Greek Anthology, and the speaking voice, representing the Singing Stone, should be heard, "hushed and mysterious," through the veil of orchestral tone. Unfortunately, neither the chorus—well trained as it evidently had been by Arthur Fiedler—nor Mr. McClosky fully realized the magic of their measures. The effect was dull, monotonous, rather than hushed and mysterious.

Mention must be made of the unusual effects created by the use of three saxophones and the vibra-harp, in addition to a large and lustrous orchestra, although the measures for the vibra-harp often did not come through the orchestral texture, and the effect was lost. Throughout, Dr. Koussevitzky labored with devotion, but the performance hardly realized the pulsating flow, the breath-lifting phrasing and the subtle nuance that one expects from the score.

The Handel opened the concert with charm, and the Brahms closed it with brilliance, although Dr. Koussevitzky took some arbitrary and extraordinary liberties with tempi.

In the green room afterwards, the conductor was presented with a scroll signed by more than twenty-five American composers and other musical people, in honor of the end of his tenth season with the Boston Symphony and his "distinguished accomplishment in the interests of American musical development."

The results were nervously vital, but with some corresponding loss of heroic impact. The audience was one demonstrative in its enthusiasm.

## Mozart and a Stunt

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Carnegie Hall, April 12, evening:

Concerto Grosso in G Minor, Op. 3 No. 2  
Geminiani-Betti  
(First Time Anywhere)  
Symphony in G Minor.....Mozart  
Summer Evening.....Kodaly  
Moto Perpetuo for Twenty Violins...Paganini  
Overture to Benvenuto Cellini.....Berlioz

In this somewhat oddly assorted list, the Mozart stood out as best it could, receiving an impassioned and not always purely "classical" performance. Adolfo Betti's edition of the Geminiani work was also given its just dues by the reduced orchestra, and proved itself to be well-wrought music very closely akin to the Handel and Corelli works of the same type. Because two of its four movements were joined together, and the audience evidently had not studied its program notes ardently enough to recognize the final tarantella-like movement, the charming work came to an end in a dead silence, relieved finally by some contrite applause. Mr. Betti has made a thorough study of his countryman's life and music, and this resurrection should be gratefully received. It was unfortunate that the tonality of G Minor pervaded the whole first half and made for some feeling of monotony.

Kodaly's Summer Evening has been rewritten since Mr. Toscanini played it here before. It is still the same sort of music, poetic, dreamy, with beautiful orchestration, but a little longish for true effectiveness.

The Paganini tour de force gained the most applause of the evening, a revealing fact in many respects. It partook of so much of the nature of a stunt that there were many who doubted its value in the company in which it found itself, even though the admirable string section played it with as much virtuosity as anyone could expect. Berlioz's heaven-shaking declamations brought the evening to a brilliant conclusion.

## First of Wagner Series

New York Philharmonic - Symphony, Arturo Toscanini, conductor. Soloists, Gertrude Kappel, soprano; Marion Telva, contralto; Paul Althouse, tenor. Carnegie Hall, April 15, afternoon:

### All-Wagner Program

A Faust Overture  
Siegfried Idyll  
Waldweben from Siegfried  
Love Scene from Act II, Tristan und Isolde

What appeared to be a capacity audience assembled for the first of Mr. Toscanini's three Wagner programs and applauded rapturously the splendors of performances of the highest finish and dramatic eloquence. The three singers, all present or past members of the Metropolitan Opera, contributed nobly to the Tristan music, though sometimes overwhelmed in climactic passages by the swirl and magnificence, as well as the volume, of the instrumental playing. There was bite and ring in Mr. Althouse's tone, Mme. Telva's off-stage tones were rich in quality and Mme. Kappel rose shiningly to the climax in the latter part of the duet.

Mr. Toscanini did a rather surprising and on the whole effective thing in leaping to the concluding orchestral measures of the Liebestod, thus closing the second act excerpt with the benediction which ends the opera. It was a skillful achievement and some such device probably appeared necessary to him since this was the end of the concert as well as of the excerpt and to have cut the duet at the moment of King Marke's entrance would have left everything in the air.

The playing was superlative in its richness, its transparency, its passion and its glow. These and other qualities of distinction, such as a rare delicacy and fluidity of line in the Siegfried Idyll afforded a like measure of delight in the other compositions played, to the glory of all concerned.

T.

## Lange Gives Russian Works

New York Philharmonic-Symphony, Hans Lange, conductor. Soloists, Nathan Milstein, violinist. Carnegie Hall, April 8, afternoon:

Overture to Russian and Ludmilla...Glinka  
Concerto in D.....Tchaikovsky  
Mr. Milstein  
Symphony No. 4, in F Minor....Tchaikovsky

In spite of a lack of variety in the program this concert was one of interest. Mr. Lange gave well-rounded performances of all three works, being especially happy in his reading of the Symphony. Mr. Milstein played the Concerto with beautiful tone and received an ovation from the audience. During the intermission, Walter Damrosch made an appeal to the vast audience of radio-listeners for the endowment fund.

## Stokowski Ends New York Series

Philadelphia Orchestra, Leopold Stokowski, conductor. Carnegie Hall, April 10, evening:

Symphony No. 5 in C Minor.....Beethoven  
Transcriptions for Orchestra: Passacaglia—Komm süßer Tod—Toccata and Fugue in D Minor.....Bach-Stokowski

This, the tenth and the last of the Philadelphia Orchestra's series of New York concerts—six of which were conducted by Mr. Stokowski, two by Issay Dobrowen and one each by Eugene Ormandy and José Iturbi—flooded Carnegie Hall with the voluptuous sonorities for which this orchestra and this conductor are uniquely celebrated.

Whether some of the virtuoso playing of the transcriptions was not more Bacchanalian than Bachian was an old question on which listeners may continue to argue their pros ad cons for some years to come, while the Leipzig Cantor sleeps serenely in his domain of immortality.

Whatever the objections which purists may voice to the doing-over in symphonic guise of the Passacaglia and the Toccata and Fugue, with their climactic upbuildings in splendid—perhaps too splendid—brass, surely the spirit of the tender Johann Sebastian lives on in Komm süßer Tod, one of the most consoling of all his reflective adjurations.

The Beethoven Symphony was an exciting experience, if one not unmixed with misgivings as to whether the composer's meanings as well as his structure were not being subjected to a considerable strain in the conductor's very personal changes of tempi and extremes of dynamic contrast.



## BROADCASTING NEWS



A Distinguished Soprano Inaugurates a New Hour—Rosa Ponselle at the Microphone With the Support of a Chorus and Orchestra Directed by André Kostelanetz in the Initial Chesterfield Production

THE latest musical sensation in the broadcasting world is the thirteen-week series of Chesterfield concerts, with three Metropolitan stars as soloists. Rosa Ponselle sang in the inaugural event on April 2, followed by Grete Stueckgold on April 4 and Nino Martini on April 7. After the first week, Mme. Stueckgold moved to Saturdays and Mr. Martini to Wednesdays.

Miss Ponselle sang with her accustomed brilliance an aria from Fedra by Romano Romani, the Swiss Echo Song and The End of a Perfect Day. On her second program were Comin' through the Rye, Home, Sweet Home and Addio del Passato from La Traviata. For the third event, she sang Dvorak's Songs My Mother Taught Me, The Nightingale and the Rose by Rimsky-Korsakoff and an aria from Sicilian Vespers. This is Miss Ponselle's first long commercial broadcast, and is evidently popular.

Visitors have crowded the Columbia Radio Playhouse each time to watch the program being broadcast, and to hear the eminent stars.

Not the least interesting part of the programs is the evident care with which André Kostelanetz, conductor of the orchestra and chorus, has prepared each list, so that they are expertly given and run off as smoothly as silk. This is one

of the quality hours of the air just at present.

## Cadillac Series Closes

The seventeenth and closing concert of the Cadillac series had, on April 8, Arnold Schönberg as conductor, Mischa Elman as violin soloist and Rose Bampton, mezzo-soprano of the Metropolitan Opera, who sang in an excerpt from Schönberg's Gurre-Lieder. This was the only one of the conductor's works played, the other orchestral item being a movement from Mahler's Second Symphony. Miss Bampton sang beautifully and sympathetically and Mr. Elman played works of Bruch, Tchaikovsky and others with brilliance.

**Snippets of News**—Walter Damrosch has a new commercial, the Packard Hour, and is conducting some of his fine orchestral programs on Mondays at 10 p.m. over a WJZ network... The American folk song programs have ended, with John Powell, director, illustrating how old tunes have been used by modern composers, and using music of his own, Mason, Annabel Buchanan and Ruffy to prove it... Ernest Hutcheson concluded his excellent piano broadcasts on April 15.

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## Concerts in New York

(Continued from page 14)

core was demanded after this. The short works were well differentiated in style, the Tartini-Kreisler Variations on a Theme by Corelli being particularly well done.

Among his shorter offerings was a delightful transcription by Mr. Betti of Grieg's familiar Berceuse.

H.

### Mollie Oliphant Gives Song Recital

Mollie Oliphant, mezzo-soprano, gave a song recital in the Barbizon on the afternoon of April 8, accompanied by Alice Taylor.

Miss Oliphant's program included Che Faro from Gluck's Orfeo, songs by Haydn and Purcell, a well-selected group by



J. B. Sanromá

Leonard Shure Gave an Excellent Piano Recital, His New York Debut

Brahms in which she was especially successful, a miscellaneous French group and one in English.

The Gluck aria was beautifully sung with fine tone and genuine dramatic intention. Of the Brahms group, Meine Liebe ist Grün was, perhaps, the best, and Miss Taylor's facile playing of the tricky accompaniment added much. Delibes's setting of Musset's charming Bonjour, Suzon, was well given, and Mrs. Beach's Ah, Love but a Day made a fitting climax.

D.

### Composers' League Ends Season With Novel Program

The guarantee always given by the League of Composers that a program will be distinctive was fulfilled at the fifth and last concert of the season, held in the French Institute on the evening of April 8. European and American composers had

equal showing, Charles Ives and Roy Harris being spokesmen for the United States. Manuel de Falla and Béla Bartók were the champions for Europe.

An initial performance in New York was that of Mr. Harris's Concerto for six string instruments, first heard at the Festival of Contemporary American Music, Yaddo, last autumn, and reviewed in MUSICAL AMERICA at that time. The Concerto gave the audience something to think about, its forceful originality arresting attention and demanding more than a casual consideration. It was skillfully handled by the Aeolian String Quartet—Manuel Compinsky, Joseph Reilich, David Dawson and Harry Fuchs, who were assisted by Max Weiser, viola player, and Carl Stern, cellist.

Six songs by Mr. Ives: Evening, Two Little Flowers, Berceuse, See'r. Serenity and Charlie Rutlage produced their wonted effect in the sympathetic interpretations accorded them by Julius Huehn, baritone, with Aaron Copland at the piano.

Bartók's Second Quartet, Op. 17, first on the program, was in the capable hands of the New World String Quartet, made up of Ivor Karman, David Mankowitz, Charlotte Karman and Mr. Stern. It paved the way for de Falla's Harpsichord Concerto, conducted by Juan José Castro in his New York debut though his name had appeared as a composer at a recent concert of the League. Accomplished performers were Ralph Leonard Kirkpatrick, harpsichordist; Mr. Compinsky; Mr. Fuchs; Henry Bové, flutist; John Leoncavallo, oboe player, and Robert Dean MacLean, clarinetist.

B.

### Chamber Music Society Closes Sunday Salons

Three ensemble works of widely differing appeal were performed at the last of the Sunday Salons of the New York Chamber Music Society in the Hotel Plaza Ballroom on the evening of April 8. The large audience evidently enjoyed all three, and gave hearty applause to the participants, among whom Hortense Monath was guest, playing the Bach Concerto in A for two pianos with Carolyn Beebe, founder of the society.

A Sextet by Felix Weingartner for piano, two violins, viola, cello and double bass commanded the first attention, a vigorous and compelling work played notably by the New York String Quartet—William Kroll, Jaroslav Siskovsky, Ludvik Schwab and Milton Prinz—with the assistance of Miss Beebe and several others. The quartet, with Gustav Langenus, clarinetist, then gave a splendid performance of the Brahms Clarinet Quintet, Op. 115, in which the varying moods and lovely musical ideas were appropriately realized.

Miss Monath and Miss Beebe were long applauded for their sterling performance of the Bach, in which they were assisted by a string ensemble.

Q.

### Prince Obolensky Chanters' Debut

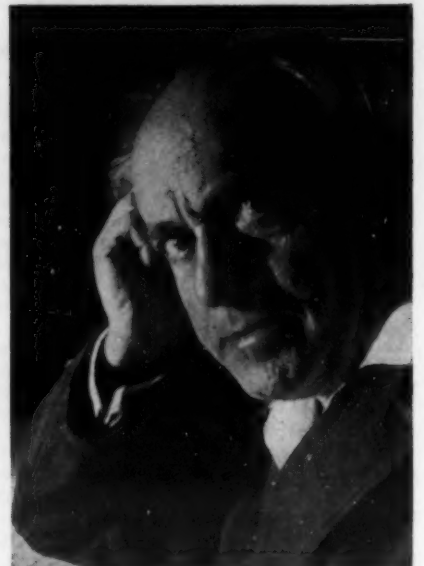
The Prince Obolensky Chanters, a mixed choral body organized by Prince Alexis (Continued on page 31)

## Bloch's Sacred Service Heard in Premiere



Bain

Ernest Bloch (Right), Who Conducted His Hebrew Sacred Service in Its Premiere by the Schola Cantorum; Friedrich Schorr (Above), Who Sang the Taxing Baritone Solo Part and Hugh Ross (Lower Right), Schola Cantorum Conductor Who Led the Rest of the Program



DISCUSSED, described and particularized in advance of its first public hearing, Ernest Bloch's new choral-orchestral Sacred Service—Avodath Hakodesh—was presented at the Schola Cantorum's final concert of the year in Carnegie Hall the night of April 11, with the composer conducting. The vocal ensemble numbered about 250. The orchestra was drawn from the New York Philharmonic-Symphony. Friedrich Schorr, baritone of the Metropolitan Opera, was summoned to give noble and eloquent voice to an arduous solo part. A brilliant and apparently capacity audience, though possibly fatigued by the length and weight of a program that also included the Perotinus Organum Quadruplum, a Bach cantata and the Brahms Gesang der Parzen, applauded with every ostent of enthusiasm. Mr. Bloch had many bows to make, as had Mr. Schorr. Hugh Ross, the Schola conductor, under whose energetic leadership the Perotinus, Bach and Brahms numbers were sung, received further plaudits.

The temptation must be resisted to dwell at length and in detail upon the liturgical, philosophical and humanitarian aspects of Mr. Bloch's work. Instead, there is to be chronicled an opinion on its purely musical appeal. The composition is in five sections, each devoted to a portion of the service; but it goes beyond the Jewish liturgy—as Beethoven's Missa Solemnis goes beyond the Catholic—in such a way as to call for the latitude of a concert hall performance rather than the restrictions of a synagogue.

The musical structure is an expansive one. Though direct and readily followed in its architectural lines, with little that would baffle or disturb those who still hesitate at the frontiers of yesterday's modernity, its demands are so complex in the matter of the resources utilized, that it would seem to fall at once into the category of festival music.

As such, it may be regarded as an important contribution, though whether it will exert the universal appeal—as a message to all mankind rather than to the Jewish religionist—which the composer has stated was his hope for it, is scarcely to be determined on the basis of a single hearing.

The music has its roots in the younger Bloch of the Israel Symphony and Schelomo, and hence is Hebraic at the core. But the idiom of his writing for orchestra and chorus, and for the most part the solo voice, is less racial in its externals than that of these earlier works. The Jew here is the internationalist, while speaking the words of the orthodox liturgy. Glimpses of the remote past come back in momentary curves of phrase and in some sumptuosities of color, vocal or orchestral, to suggest the land in which the tribes of Israel tended their flocks and built their cities. But the blaze of their prophets is not in this ordered speech. The

many solo passages of the cantor are eloquent and persuasive, rich in emotional quality and redolent of faith, but they are of today. Their glow is that of an unappeased nostalgia rather than a consuming flame. Consolation, hope, longing, trust—the age-old thirst for the cooling waters somewhere in the desert—are here, but they are reflected in the light of today.

The work has its measure of individuality and personality. But its most typical Bloch is less typical than music he has given us in the past. It ranges the wide field of the choral music of such composers as Beethoven, Mendelssohn and Brahms, and though it is not imitative, neither does it plough new furrows. It is broadly melodic and the melody is good melody. It is sturdily built and judiciously scored. It reaches and maintains a high level. But it is not, as the reviewer sees it, of that genius that "breaks through the clouds into the still abode of stars."

The performance was one of a highly creditable order, but by no means an inspired or an impeccable one. Chorus and orchestra did their duty earnestly and capably in response to the composer's fervid direction. Mr. Schorr somewhat transcended his surroundings, chiefly by reason of the richness and fullness of the superb, if short-ranged baritone organ with which he is endowed. He gave a similarly good account of his art in Bach's cantata Erschallet, Ihr Lieder, with its resounding trumpet flourishes and appealing chorale. He was the soloist also in the Perotinus work—a remarkable example of twelfth century diaphony, repeated from a concert of two years ago when it made a profound impression.

The chorus sang capably in all of this music—assisted in the Perotinus by the choir of the Pius X School, College of the Sacred Heart.

O. T.

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## Spring Festival Held in Emporia Brings Concerts of Special Merit

**Cadman Takes Part in Program of His Works — Messiah Admirably Performed under Baton of Dean Hirschler—University of Kansas Quartet Appears**

EMPORIA, KAN., April 20.—The three main concerts which comprised the twentieth annual Spring Music Festival of the College of Emporia will go down in local musical history as outstanding in merit and interest. Dates were March 25, 26 and 27, the presence of Charles Wakefield Cadman in a program of his compositions on the last evening giving especial significance to the festival as a whole. In addition, Mr. Cadman gave a brief afternoon program designed exclusively for students of the high schools. Dean Daniel A. Hirschler was the conductor, with the College of Emporia Vesper Chorus to sing in The Messiah and in Cadman's The Father of Waters, and the Vesper A Cappella Choir to lend point to shorter works.

The Messiah, sung in the Memorial Chapel of the College, opened the festival. Never before, perhaps, had the oratorio received so telling a performance here; and those who could not gain admission to the crowded auditorium were the losers. Attacks and releases, volume of tone, shading and enunciation bespoke the sound training the singers had received. The College of Emporia Festival Orchestra gave valuable service, with William O. Just as concertmaster. Recitatives and arias were delivered with certain effect by Mrs. Anna Cotton Tate, Mrs. Lavon Graham Holden, Clyde Neibarger and Roy A. Schuessler. Doris Gunn was at the organ.

### From the University of Kansas

On the second evening, the Vesper A Cappella Choir shared the program with the University of Kansas String Quartet which is composed of Walde-mar Geltch, Conrad McGrew, Karl Kuersteiner and D. M. Swarthout. Quartets interpreted with impeccable artistry were Schubert's in D Minor;

Beethoven's Op. 18, No. 4; Dohnanyi's Op. 15; An Irish Melody by Frank Bridge; North and Tungatabloo from Bloch's Three Landscapes.

As on the previous evening, so on this occasion did Dean Hirschler demonstrate his skill as a conductor. Eight items (one an encore) were sung with

came four songs admirably sung by Mr. Neibarger with the composer at the piano. Again, encores were in order, one of these being The Land of the Sky Blue Water. Appearing as solo pianist, Mr. Cadman played two movements from his Sonata in A, which pleased the audience so much that he consented to add a pendant, To a Vanishing Race. The Vesper A Cappella Choir was heard to advantage in a first performance of The Wind of March, dedicated to the choir and to Dean Hirschler, and sang In Pride of



Albert Cornwell

Participants in the Cadman Program Given at Emporia's Spring Festival, Showing the Composer, Dean Hirschler, Who Conducted, Clyde Neibarger and Other Soloists in the Foreground

a clear, firm and flexible tone. Works by Niedt and Morley came first in the group, followed by writings by Arkangel'sky, Beethoven and Christian-sen and Gaul's arrangement of a spiritual, Jedus Is Risen.

The Cadman program was ushered in with three excerpts from The Thunderbird Suite played by the orchestra and so well received that the final Wolf Dance was repeated. Next

May. In a two-piano performance of The Dark Dancers of the Mardi Gras, Mr. Cadman was joined by Thelma Pyle.

As a climax came The Father of Waters, with the composer at the piano and the solo parts effectively handled by Dorothy Davis, Mr. Neibarger and Lloyd Bender. The audience listened spell-bound, and remained at the close to applaud with particular fervor.

### GRACHUR CLUB HEARD

**Baltimore Singers Score Success Under Baton of Bornschein**

BALTIMORE, April 20.—The Grachur Glee Club, Franz C. Bornschein, conductor, presented its twelfth annual concert at the Maryland Casualty Auditorium on April 6, before a large audience.

The singing of this organization of fifty male voices is a credit to the conductor, who is MUSICAL AMERICA's correspondent in this city, for interpretations are marked by a fine quality of tone, dynamic contrasts and clear diction. The program concluded with a dramatic presentation of Song of the Steppes, a choral transcription of Tchaikovsky's Marche Slave, made by Mr. Bornschein. This brilliant finale was an achievement for the singers.

Harriet Colston, soprano, sang an aria from Charpentier's Louise and a group of interesting songs. Frieda Etelson, violinist, contributed an effective brace of solos. Dr. Norman B. Cole was the accompanist for the soloists and also served at the piano in the finale. Donald Rubie accompanied the club and was at the organ.

### AWA Choral Gives Easter Program

Under the leadership of Gena Branscombe, the AWA Choral gave an Easter program in the ballroom of the AWA Clubhouse on the evening of April 1. Assisting were Eugenie Lim-

berg, violinist; Virginia Duffey, organist, and Berthe van den Berg, accompanist. Works appropriate to the season by Schubert, Palestrina, Mauro-Cottone, Bach, Bortniansky, Gibbons and Vulpus were sung by the choral and the audience joined in singing the final item, the hymn, Jesus Christ Is Risen Today. Incidental solos were sung by Mary Adell Carson and Ruth Eginton, members of the organization.



George King Raudenbush Conducted the Harrisburg Symphony Closing Concert

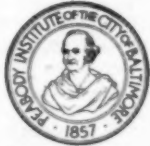
## HARRISBURG FORCES END BANNER SERIES

**Artistic and Financial Success  
Recorded in Orchestra's  
Season**

HARRISBURG, PA., April 20. — The Harrisburg Symphony, George King Raudenbush, conductor, ended the season in triumph on April 10. Margaret Halstead, soprano of the Metropolitan Opera, was the soloist. The orchestra has operated not only without a deficit but with a gratifying surplus, an achievement due to the inspiring leadership of Mr. Raudenbush, the excellent management by its own members and the whole-hearted support accorded by Harrisburg music lovers.

The program, given in the Forum of the Pennsylvania State Educational Building, was played in a masterly manner, with sweep and vigor. It was made up of Beethoven's Egmont Overture, The Call of the Plains by Rubin Goldmark and Tchaikovsky's Fourth Symphony. Miss Halstead was heard in Abscheulicher! wo eilst du hin? from Fidelio and in Dich, Teure Halle from Tannhäuser. Possessing an opulent voice, she sang with dramatic expression and in splendid style.

This season's concerts constitute the most ambitious series given by the orchestra since it was organized some four years ago. SARA LEMER



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## Diversified Vocal Music of Charm Is Issued

### Basil Maine Makes Debut Here as a Composer

Basil Maine makes his bow to us as a composer with two carols for unison voices and piano, or organ, one for Christmas, called *All Bells in Paradise* (London: J. Curwen & Sons, Ltd.) and one for Easter—*Glory to the Easter King* (London: Augener, Ltd.). As music critic and author he is well known to us as a discriminating writer. As a creative artist we are happy to say that he is shown to be a sensitive musician, capable of achieving his ends without unnecessary complexity, dealing in musical facts with harmonic freshness and impeccable taste.

Both melodies are excellent and the harmonic background, supplied by the organ or piano, is truly individual, with a touch of the archaic here and there to set them off. Unique is the preluding passage in sixths in the right hand and fifths in the left in *All Bells in Paradise*, a delightful conceit. Mr. Maine has inscribed these carols as follows: "For Dr. Heathcote Statham and his choir at Norwich Cathedral."

### Piano Scores of Three Contemporary Operas Published

New piano-vocal scores of contemporary operas include that of *Merry Mount* by Howard Hanson, published by Harms, Inc., New York; *Mark Lothar's Münchhausen*, published by Adolph Fürstner, Berlin (for which the Galaxy Music Corporation, New York, is agent for the U. S. A.), and *Georg Vollerthun's Der Freikorporal*, issued by Ed. Bote & G. Bock, Berlin (sole agents for U. S. A. being Associated Music Publishers, Inc.). Herr Lothar's music seems appropriate to his subject, though hardly individual in style, while the music of Herr Vollerthun gives the examiner nothing on which to base the unusual number of hearings now given his work in Germany, unless the reasons are other than musical, which is not unlikely. In fact, in this case, the libretto being one about Frederick the Great, one more than suspects this to be the case. The libretto, by the way, is by Rudolph Lothar, who once wrote a very successful libretto, that of *Eugen d'Albert's Tiefland*.

Mr. Hanson's opera, produced at the Metropolitan Opera House this season, calls for little comment here, other than the fact that the score is playable and gives one an excellent idea of the work.

### Edgar Hansen Writes Charming Operetta

A very charming operetta that should be widely performed is Edgar Hansen's *The Flower of Venezia*, in two acts, the libretto by Ronald Dundas. Mr. Hansen makes his debut before us as a composer with this work, which, despite its being written in light vein and set within the limitations of amateur performers, has much to recommend it.

Mr. Hansen has melodic fluency and his songs come off. So do his choruses, which are nicely planned. The story is effectively written and with an attractive stage setting, there is every reason for the operetta's being successfully received. There is a decided resemblance between his *Thou Dream of Beauty* and a little violin piece,

called *Madrigale*, by Simonetti. We are curious to know whether the composer is familiar with it. The work is dedicated to



Basil Maine, Who Makes His Bow Here as a  
Composer With Two Carols

Don Salvatore and Madame Suzanna Philippini. C. C. Birchard & Co. is the publisher.

### Frederick Haywood's Fine Universal Song in Revised Edition

Everyone interested in voice, professional and amateur alike, will be repaid for examining *Universal Song* (New York: G. Schirmer, Inc.) by Frederick H. Haywood. Volume I of this "voice-culture course for the studio and the classroom" is issued in a newly revised edition that has been brought up to date by this well-known teacher, who first presented this material to his students in New York in 1915-1916.

In the twenty lessons Mr. Haywood gives the student valuable thoughts, stating the objective at the beginning of each lesson. There are musical illustrations, to be practised, and also some of Sieber's famous vocalises. Breathing, articulation, tone re-inforcement, and a number of lessons on the study of vowel-forms make up the book of forty-four octavo size pages, interspersed, after each five lessons, with a summary of the preceding five in question and answer form.

The practicability, as well as the worth of Mr. Haywood's *Universal Song*, the pioneer course in class instruction, has been proved both in his own work and in that of his disciples. It is, indeed, a very valuable contribution to the study of voice.

### Effective Choral Music from FitzSimons

In the *Aeolian Series of Choral Music*, published by the H. T. FitzSimons Company, Chicago, there are fine arrangements for unaccompanied mixed voices by Walter Aschenbrenner, conductor of the Chicago Symphonic Choir, of the *Negro spiritual, Jesus on the Water Side*; for mixed voices with piano by William Lester of *The Last Rose of Summer*; for male voices by Emil Soderstrom of *Foster's My Old Kentucky Home*, which may be sung with piano or

unaccompanied, as desired, and for three-part women's voices with piano by William Lester of the old Irish air, *The Little Red Lark*. They are all finely conceived and executed and make worthy additions to the choral repertoire.

George Dasch is represented by a *Scherzo* and an *Andante* and *Gavotte* for orchestra, issued by the same firm, which prove to be creditable compositions in smaller forms. They are musically in style, and frankly melodious. Piano-conductor and parts are issued. A single piano issue is *Cuban Skies*, a well written tango, by Philip Warner, effective and not difficult to play.

### Briefer Mention

#### For the Piano

The *Arrival of the Queen of Sheba*. This is a *Vivace con brio* from Handel's *Solomon*, expertly arranged by Gordon Bryan. Not too difficult for the gifted amateur, still worthy of concert performance. (Chester.)

The *Age of Progress*, *Tribute to Sousa*, *Children's March*, *College Spirit*, *Cuckoo March*, *Shenandoah*, *Cheerio*. Seven *Marches* by Edwin Franko Goldman. Arranged by Carl Deis. These are typical band marches by a bandmaster who has won favor for many years in his free summer concerts in New York. (Schirmer.)

#### For Piano Four Hands

The *Old Bachelor*. This is Purcell's music to Congreve's play, from which Thomas F. Dunhill, who has arranged and edited it admirably, has made a suite. The movements are a *Rondeau*, *Slow Air* (and what a beauty!), *Boree*, *First Hornpipe*, *Minuet*, *Jig*, *Second Hornpipe* and *March*. Technically not advanced, musically superb. (Oxford.) *Melody*, *Waltz*, *Barcarole*, *March*. By Paul Zilcher. Simple teaching duets by an experienced writer of this type of music. (Schirmer.)

#### For the Organ

*Lullaby*. By George Tompkins. From Mr. Tompkins's piano original, Edward Shippen Barnes has made a charming organ piece, suitable for offertory and recital use. (Schirmer.)

*Ten Hymn Tune Voluntaries*. By Henry Coleman. Books I and II. An excellent achievement, that will be useful to all kinds of organists. The composer has built very attractive voluntaries on some well known, and some not so well known hymn tunes. Not difficult and in church style throughout. (London: Stainer & Bell. New York: Galaxy Music Corp.)

#### For the Harp

*Fraicheur*. By Carlos Salzedo. This is one of this master harpist's most alluring compositions, one that has exceptional harmonic fragrance. It may be played also by several harps. At the end of the piece appears Sept. 3, 1917, obviously the date on which this vividly modern composition was completed. One can scarcely believe it possible. Yet Mr. Salzedo has ever been an advanced musical thinker. (Schirmer.)

#### School Music

*Fingers and Thumbs*. A Book of Finger Games, Rhymes and Jingles for Nursery Classes. By Ann Elliott. An interesting example of what they do in music in British schools, where the author is music lecturer at the Brighton Municipal Training College. There are illustrations, showing the hands and fingers in various positions. (Stainer & Bell.) *Grammar of Music*. Grades I, II, III. Three little booklets by R. Wagner Peyton, suitable for use in preparation for the examinations of the Associated Board of the Royal Schools of Music. A splendidly conceived little work, of exceptional value to students of music in England. (London: Stainer & Bell. New York: Galaxy.)

## SEATTLE PROGRAMS CAPABLY PRESENTED

### Concerts by Groups and Soloists Are Scheduled as Season Advances

SEATTLE, April 20.—The Spargur String Quartet closed its nineteenth season on March 6 with a request program, playing the Haydn Emperor and the Grieg (Unfinished) quartets.

Concerts by the University of Washington Band and Orchestra, both led by Walter C. Welke, were given with the assistance of the Women's Ensemble, Florence Bergh Wilson, conductor, and the University Glee Club. Charles Wilson Lawrence, conductor. Local chapters of Mu Phi Epsilon and Phi Mu Alpha have presented interesting programs, the latter featuring American music.

Helen Crowe Snelling, soprano, appeared on March 5, assisted by Kenneth Lyman, pianist. Frederick William Zimmerman, tenor, gave a good account of himself in a *Deutscher Liederabend* on March 9, assisted by Eleanor Harshman, pianist, Louise Oliver, violinist, and Lillian B. Benedict, accompanist.

DAVID SCHEETZ CRAIG

### Rosemarie Brancato Is Soloist at Final Rubinstein Club Concert

The final evening concert of the forty-seventh season of the Rubinstein Club was given in the Waldorf-Astoria on the evening of April 10, with Rosemarie Brancato, coloratura soprano of the Chicago Grand Opera Company as soloist.

The club's chorus, led by Dr. William R. Chapman, was heard in a request program four items of which were chosen from Dr. Chapman's compositions in honor of his return from convalescing in the South. Other composers represented included Buzzi-Peccia, Goring-Thomas, Speaks, Sibelius and Sullivan. Incidental solos were sung by Mrs. Ada Weingartner, Mrs. Henry V. Raymond, Helen Webber and Mrs. William A. Sittler.

Miss Brancato's first solo was the *Mad Scene* from *Lucia di Lammermoor* with flute obbligato played by Henri de Vries. In this the young artist sang with remarkable poise and negotiated the difficult passages with entire ease. This was again evident in the *Sevilliana* from Massenet's *Don César de Bazan*. Songs by Warren and Purcell and an incidental solo in Dr. Chapman's *Flying through the Air* were beautifully sung by Miss Brancato. She was applauded to the echo. Victoria Franzén was accompanist for Miss Brancato and Kathryn Kerin-Child for the chorus.

N.

### Bimboni Directs Concert at Columbia

Under the direction of Alberto Bimboni, a concert was given in the McMillin Theatre, Columbia University, on the evening of April 12. Those contributing to the program included Winona Bimboni, dancer; Alma Milstead, soprano; Gean Greenwell, bass, and Frederic Buldrini, Nathan Gordon, Frederic Duouch and Paul Winter, violinists. Mr. Bimboni was at the piano.

Miss Bimboni was seen in dance creations by Folkine and Casino to music by Chopin, Chaminade, Rubinstein, Lecuona, Kramer and Brahms, in all of which she displayed not only excellent technique but subtle imagination which made them all extremely interesting. Miss Milstead contributed an aria from *Louise* and songs by Wolf, Reger, Kramer and Bachelet. Her fine voice and interpretative ability was evident in all of her items.

Mr. Greenwell sang an aria from *Don Carlos* and songs by Kreisler, Bury and Wolfe, the aria being particularly well done. Mr. Buldrini gave works by Moszkowski and Wieniawski and the four violinists joined in Vivaldi's *B Minor Concerto*.

D.

## Two Beautiful Melodies

### A Mother's Day Song—

I HAVE A DREAM

by Harold Austin

Two Keys

### A Delightful Ballad—

O LOVELY THINGS ARE THESE

by Hubert Brown

Two Keys

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## KANSAS CITY GIVES ARTISTIC CONCERTS

### Ensembles Featured in Programs Maintained on High Level of Merit

KANSAS CITY, Mo., April 20.—Numerous concerts, all maintained on a high level of merit, have been given recently.

The Kansas City Ensemble, including Myron Johnson, Neil McGinness, Lawrence Long, Leon Hinkle and Philip Stevens, played the Beethoven Quartet, Op. 59; H. Waldo Warner's The Pixy Ring, and Arensky's Piano Quintet in Eperson Hall, on March 12. Particularly felicitous results attended the last two items. Catherine Hinkle, soprano, was the assisting artist, using her high lyric voice with her customary facility in songs by Puccini, Powell Weaver, Poldinski and Rogers.

### Sorority Gives Concerts

For its fourth concert in the Hotel President, the Mu Phi Epsilon sorority devoted the program to the Allegro and Scherzo from Beethoven's Quartet in C Minor and Warner's The Pixy Ring. Mrs. Alice Street, Mrs. Mary Benninghoven, Isabel Curdy and Dorothy Monday, formed the ensemble. Other numbers were contributed by Eleze Pyeatte and Mary Clarke, dancers; Margaret Dietrich, Catherine Hatch and Mary

McKee, pianists; and Mrs. H. Lewis Hess, contralto.

The fifth musicale featured the Kansas City Training School Orchestra, N. De Rubertis, conductor, and Gladys Cranston, James Mack, Colin Ferret, Gladys McCoy Taylor and Nancy Crawford, who sang music from Faust. Mary Craig gave Proch's Theme and Variations with orchestral accompaniment. The program was frequently punctuated with the applause of a large audience.

The Kansas City Guild of Music and Allied Arts presented four students who appeared as soloists with the Kansas City Orchestral Training School, in Edison Hall, recently. The orchestra played two works by George Elliott Simpson, a local composer. Tone Autobiography receiving its premiere. A Minuet for strings not programmed was played by the orchestra as a surprise for the audience. Mr. De Rubertis conducted these works and the orchestral accompaniments for Adeline Bourg, soprano, Martha Hessong, pianist, Dwight Williams, baritone, and Loreen Liston.

Henriette Michelson, pianist, of New York, on a recent visit to the Arnold Volpes of this city, gave an informal recital at the home of Mrs. James N. Foster and Mrs. Arthur Kriehn, substantiating the fine reports heard of her.

BLANCHE LEDERMAN

## BALTIMORE HEARS CHAMBER GROUPS

### Bach Club Closes Series With Unusual List—Guild Ensemble Liked

BALTIMORE, April 20.—The Bach Club closed its series of concerts on March 21 at Cadoa Hall with a program that featured presentations by the Club Ensemble. A Sonata by Bach, played by Frank Gittelton, violin, Victor Just, flute, and Richard Goodman, piano, proved a charming composition. The Oboe Quartet, Op. 30, a seldom heard work of Mozart, was played by William Schnabel, oboe, Celia Brace, violin, Hendrik Essers, viola, and Bart Wirtz, cello. The Grieg Cello Sonata, played by Mr. Wirtz and Mr. Goodman, added romantic coloring to the program. Real humor and grotesque effects were evidenced in the Trio for flute, oboe and clarinet by Marcel Gennaro, in which Gilbert Stange was the clarinetist. This concert marked the close of another successful season of the club, an organization of music lovers with William Wirtz as president and William Marburg, treasurer.

### Bostonians Pay Visit

The Boston Symphony, under the baton of Dr. Serge Koussevitzky and with Richard Burgin, concertmaster, as soloist, closed its local series on April 3 in the Lyric Theatre. Bach's Brandenburg Concerto, No. 3, in G, was played in a broad style. Mr. Burgin chose the Sibelius Concerto in D Minor, which he read with refinement of tone and individuality. Brahms's C Minor Symphony ended the program. The Boston Symphony will renew its Baltimore concerts next season under the local management of the T. Arthur Smith Concert Bureau, with Elizabeth Ellen Starr as counselor.

The Chamber Music Guild presented

its fifth concert on March 25 at Cadoa before a large audience. The Compinsky Trio, assisted by Harry Glickman, second violin, and David Dawson, viola, supplied an interesting evening of chamber music which began with the Brahms Piano Quintet, Op. 34, and closed with the Franck Piano Quintet. Coming between these classic examples, the modern Quintet by Giannini served as emotional contrast.

### Recital of American Music

A recital of American music was given at the Peabody Preparatory Department on March 22 by students of the Operetta Class, Elizabeth Albert, director, assisted by Sarah Stulman and Selma Tiefenbrun, pianists, Naomi Thomas, contralto, Archie Eaton, accompanist, Leonard Moss and George Steiner, violinists. The program included early American works, varieties of American folksong and concluded with Harvey Gaul's I Hear America Singing as an example of American art song, presented by a women's chorus.

The Baltimore Music Club, Mrs. C. Albert Kuper, president, gave its fortnightly club-artist recital at the Emerson Hotel on March 24, preceded by a lecture by Dr. Ruhrah. Loretta Lee VerValen, soprano, was the soloist.

FRANZ C. BORNSCHNEIN

### AUDITIONS FOR CONTESTS

#### Entrants to Piano Tournament May Have Preliminary Hearing

In connection with the National Piano-Playing Tournament sponsored by the National Music Guild, students will be given the opportunity of having auditions before a group of prominent judges on May 10, 11 and 12, where they will not be playing on a competitive basis.

Competition at these auditions will be against a standard, and rating will be given according to training and ability but not in competition with the training and ability of others. Each

entrant will receive a certificate, the color and style of which indicate the rating earned. Helen Colley, Room 803, 6 East Forty-fifth Street, is handling enrollments.

### Ruth Posselt to Tour Under the Direction of Musical Art Management



Ruth Posselt, Violinist, Will be Heard in Concerts in America Next Season

Ruth Posselt, violinist, winner of the Schubert Memorial Prize for 1929, has come under the management of Alexander Merovitch, head of the Musical Art Management Corporation, and will be heard during the period of January to March, 1935.

Miss Posselt, who was born in Medford, Mass., made her first appearance in Boston at the age of six. Two years later she gave a recital in New York; and as winner of the Schubert Memorial Prize appeared as soloist with the New York Philharmonic-Symphony under the baton of Artur Bodanzky. She was also soloist with the People's Symphony in Boston, the New York Philharmonic-Symphony under Walter Damrosch, and the Manhattan Symphony in New York.

For the past two years, Miss Posselt has been touring Germany, Austria, Holland, England, France, Italy and Spain. In March of this year she played in Amsterdam with the Concertgebouw Orchestra, under the conductorship of Willem Mengelberg, before an enthusiastic audience of 3000.

### Ethel Bartlett and Rae Robertson Sail for European Tour

Ethel Bartlett and Rae Robertson, duo-pianists, sailed recently for Europe after completing a coast-to-coast tour of the United States. They will visit Holland and Spain, and then go to England for a short rest before preparing programs for next season.

## NATIONAL SYMPHONY ENDS FINE SEASON

### Kindler Leads Closing Event—Drive for Funds Extended

WASHINGTON, April 20.—Uncertainty still clouds the future of the National Symphony Orchestra, for the \$60,000 sustaining fund has not yet been completely subscribed, and without that assurance the Association will make no definite plans for another season. The drive for pledges and contributions has been extended for the month of April in the hope that the total amount will be secured.

On April 5 the orchestra closed the series of symphony concerts in Constitution Hall with a program distinguished by Hans Kindler's deeply felt reading of the Franck Symphony. Other items were Mozart's Magic Flute Overture, Tchaikovsky's 1812 Overture and the Dance of Nymphs and Satyrs from Georg Schumann's Amor und Psyche, a first local performance. The last of the young people's concerts, featuring the music memory contest, was given on April 7 in Central High School.

Twenty-five members of the orchestra, under Dr. Kindler's direction, were presented by Mrs. Elizabeth Sprague Coolidge in her second annual Easter concert donated to citizens of Washington on April 1 in the U. S. Chamber of Commerce Auditorium. To the Bach Suite in D Minor, Mozart's G Major Symphony and three dances by De Falla was appended the first performance anywhere of an impressionistic lyrical interlude, Pathways of the Moon, by the English composer, Herbert Bedford. This work, scored for piano, strings, flute and oboe, belongs in the Debussy gallery.

While the National Symphony is officially on vacation, it has still two engagements to fill: on May 2 it will participate in the final concert of the Washington Church Choir Festival, and it is scheduled for an appearance on April 28 at the Virginia State Choral Festival in Charlottesville.

At the season's farewell concert by the Boston Symphony Orchestra on April 4 in Constitution Hall, Dr. Koussevitzky conducted the third Brandenburg Concerto of Bach, the Schubert B Minor Symphony, and Tchaikovsky's fifth—the last a profoundly stirring performance. The same auditorium housed on April 6 a concert by the musical clubs of Cornell University, and on April 10 a brilliant recital by Lily Pons.

The Friends of Music in the Library of Congress presented the Manhattan String Quartet in an invitational concert on April 9 in the chamber music auditorium on Capitol Hill. Playing from memory the Haydn E Flat Quartet from Op. 64, the Smetana Quartet in E Minor, and the A Minor Quartet of Brahms, the young musicians were warmly commended for their artistic competence.

RAY C. B. BROWN

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## METROPOLITAN HAS BENEFIT PROGRAM

**Fund Is Increased by \$8000 from Performance — Lucrezia Bori Announces Juilliard Gift of \$40,000—Ponselle, Jagel, Pons, Swarthout and Thomas Are Stars of Two Operas and a Scene from Lucia**

THE special matinee for the benefit of the opera fund at the Metropolitan on April 14 added \$8,000 to the amount and during the intermission, Lucrezia Bori, chairman of the opera fund committee, announced a gift of \$40,000 from the Juilliard Foundation. It had been known previously that a donation had been made by the Juilliard trustees but the amount was not disclosed until Miss Bori's announcement.

Soloists, chorus, orchestra and opera house personnel all gave their services for the matinee which consisted of Pagliacci and Cavalleria Rusticana, given in reverse of the usual order, and the Mad Scene from Lucia di Lammermoor.

In the first work, John Charles Thomas made his first local appearance as Tonio and Frederick Jagel substituted for Edward Johnson who had caught a cold on the company's tour which ended in Rochester two days earlier. Editha Fleischer was Nedda and George Cehanovsky, Silvio, and Marek Windheim, Beppe.

Mr. Thomas created much enthusiasm with his singing of the Prologue and received overwhelming applause. Mr. Jagel's Canio was a revelation. His Vesti la Giubba! was the signal for a demonstration which was fully deserved as not for a long time has such an inspiring performance of the entire role been heard.

Although Santuzza is one of Miss Ponselle's best characterizations, she had not appeared in the role for some time. Her singing, especially in Voi lo Sapete, was superb and the audience gave her a tremendous ovation. Mr. Jagel, appearing in this work as well, again did splendid singing. Gladys Swarthout was an alluring and sweet voiced Lola and Alfredo Gandolfi a highly dramatic Alfio. Philine Falco sang Mamma Lucia.

Following the complete operas, Lily Pons and Ezio Pinza, with the chorus, offered the Mad Scene from Lucia, scoring another hit in an eventful afternoon. Wilfred Pelletier conducted all three performances, also winning well-deserved applause.



Frederick Jagel Scored in Both Pagliacci and Cavalleria at the Metropolitan Benefit Performance

### MUSEUM CONCERTS END

**David Mannes Closes Series Heard by Over 60,000**

The eighth and last orchestral concert in the sixteenth season given under the leadership of David Mannes in the Metropolitan Museum of Art, was heard on the evening of March 31, by a large audience. Mr. Mannes led his forces in works by Mozart, Wagner, Bach, Pierné and Tchaikovsky as well as the Franck Symphony. The attendance at the series has totaled more than 60,000.

German Dances by Mozart, arranged by Steinbach, and Chabrier's Bourrée Fantasque had their first performances at the Museum on March 17. The list contained Schubert's Unfinished Symphony, the Overture to Mignon, Tchaikovsky's Romeo and Juliet, and excerpts from Götterdämmerung, Daybreak and Siegfried's Rhine Journey, Siegfried's Death and Funeral March, and the Immolation Scene. An audience of more than 9,000 gave Mr. Mannes and his musicians an ovation.

### Karl Andrist Appears in Canada

Karl Andrist, violinist, has returned from Canada where, during February and March, he made successful appearances under the management of Bernard Laberge. Among Mr. Andrist's engagements were recitals in Montreal and Lachine and a radio program in Montreal under the auspices of the Canadian Government.

## Hippodrome Opera Continues with Performances of Notable Artistry

**Company Under Direction of Pasquale Amato Gives Stirring Interpretations of Standard Repertoire — Martha Is First Production in English**

FOLLOWING the brilliant opening of the Hippodrome National Opera in Carmen under the artistic directorship of Pasquale Amato on the evening of April 1, the organization the next evening gave Verdi's Rigoletto. Under the baton of Giuseppe Bamboschek, the opera had a stirring performance with Giuseppe Martino-Rossi in the title role, Lawrence Power as the Duke and Dorothy Dickerson as Gilda. The cast was completed by Georgia Standing, Ethel Morton, Martha Laird, Louise Cronheim, Amund Sjovik, Norman Cordon, Lloyd Harris, Lodovico Oliviero and Thomas Thomas. Désiré Defrère's excellent stage management was again evident.

Madama Butterfly was sung on April 3, with Annunziata Garrotto repeating her excellent performance given on the same stage last autumn. Mr. Power was a convincing Pinkerton and Joseph Royer a good Sharpless. Miss Standing filled well the trying role of Suzuki and the lesser parts were taken by Miss Morton and Messrs. Oliviero, Cordon, Harris and Eugenio Prosperone. Giuseppe Bamboschek again conducted.

### American Soprano Makes Debut

Il Trovatore was the fourth opera sung, on April 4. Norma Richter, an American soprano, made a creditable debut with the company as Leonora, singing well and winning much applause. Bruna Castagna was a vocally fine and dramatically intense Azucena. Pasquale Ferrara sang Manrico and Mr. Martino-Rossi, Di Luna, with Miss Laird and Messrs. Sjovik, Oliviero and Thomas completing the cast. Alberto Baccolini conducted.

On April 5, La Traviata was sung with Lola Monti-Gorsi appearing in the role of her debut during last summer's season. Rolf Gerard, an American tenor, sang Alfredo and Mr. Martino-Rossi, Germont. The Misses Cronheim and Morton and Messrs. Oliviero, Farbe, and Harris sang the lesser roles. Mr. Baccolini conducted. Monna Montez and Nicolas Daks were the solo dancers.

Carmen was repeated on April 6, with the identical cast of the opening performance except that Mr. Cordon replaced Mr. Sjovik as Zuniga. Mr. Bamboschek conducted. The third performance was given at the matinee on April 14, with the same cast but for Edith Alexander as Micaela.

The first performance in English was of Flotow's Martha at the matinee on April 7, with an all-American cast. The name part was charmingly sung by Caroline Andrews, and Elizabeth Hoepel was a vivacious Nancy. Byron Warner sang Lionel; and Henri Scott, Plunkett. The Sheriff and Sir Tristram were impersonated by Paul Farber and Lloyd Harris respectively. Graham Harris conducted deftly.

### Initial Aida Presentation

Saturday night, Aida was sung for the first time, an effective performance under Mr. Bamboschek's baton. The Misses Monti-Gorse and Castagna were Aida and Amneris respectively. Messrs. Ferrara, Royer, Guido Guidi, Cordon and Oliviero and Miss Cron-

heim were the other capable principals.

Cavalleria Rusticana and Pagliacci opened the second week on April 8, the singers in the first opera being the Misses Richter, Hoepel and Standing, and Messrs. Power and Farber. Pagliacci marked the return to the company of Giuseppe Radaelli, who had sung with it during its previous engagements but more recently with another organization. Mr. Radaelli was given a hearty welcome. Associated with him were Santa Biondo, a very good Nedda, and Messrs. Martino-Rossi, Edgar Allan and Oliviero. Mr. Bamboschek conducted. The double bill was repeated on the evening of April 14, with the identical cast in the first work and with Miss Garrotto replacing Miss Biondo and Pasquale Ferrara, Mr. Radaelli in the latter.

The fifth Verdi work was La Forza del Destino on the evening of April 11, under Mr. Baccolini's leadership. Miss Richter appeared as Leonora and Miss Castagna as Preziosilla. Mr. Radaelli was Alvaro; and Mr. Martino-Rossi, Don Carlos. Guido Guidi was the Abbot; Mr. Prosperone, Fra Melitone.

Faust had its first hearing on the evening of April 13, with Ruth Peter, a young soprano from Washington, making her debut as Marguerite and winning high approval. Mr. Power sang Faust; Mr. Sjovik, Mephistopheles, and Mr. Allen, Valentine. Mr. Farber was Wagner, and Miss Standing, Martha. Eugene Plotnikoff conducted.

Ponchielli's La Gioconda was brought into the repertoire at the matinee of April 15. Members of the Metropolitan chorus and orchestra joined the organization adding much to the generally fine ensemble. Della Samoiloff appeared in the title role, Mr. Radaelli sang Enzo, Mr. Martino-Rossi was Barnaba; Mr. Guidi, Alvisé; Ruth Fordieri sang Laura and Georgia Standing was La Cieca. The lesser roles were sung by Messrs. Harris, Oliviero and Thomas. Mr. Baccolini conducted. Aida was repeated on the same evening with the identical cast of the previous performance.

Lucia di Lammermoor had its first hearing on the evening of April 16, with Dorothy Chapman in the title role, Mr. Power as Edgardo and Giuseppe Interrante as Enrico. Mr. Guidi, Miss Laird, Jan Marlo and Mr. Oliviero completed the cast. Gabrieli Simeoni conducted.

The fifth Carmen in a little over a fortnight, was given on April 17, Louisa Caselotti making her operatic debut in the name part and creating a good impression both vocally and dramatically. The remainder of the cast was the same as at previous performances and Mr. Bamboschek conducted. La Gioconda was repeated on April 15.

### Pupils of Carlos Salzedo at Curtis Institute Heard in Concert

PHILADELPHIA, April 20.—Harp pupils of Carlos Salzedo at the Curtis Institute of Music, were heard in a concert in Casimir Hall on the evening of March 28. The program, largely of compositions by Mr. Salzedo was presented by Ariel Perry, Margret Brill, Marjorie Call, Reva Reatha and for a closing piece, a sonata for harp and piano with Mr. Salzedo at the piano. Salzedo works given included Recessional, Impromptu, Five Poetical Studies and a group of short pieces, Lamentation, Quietude, Iridescence, Introspection and Whirlwind.

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## Ormandy Gives Bruckner's Seventh at Concert of Minneapolis Forces

**Symphony Has First Local Performance in Twenty-five Years—Request Programs and Distinguished Soloists Are Features**

MINNEAPOLIS, April 20.—A presentation of Bruckner's Seventh Symphony has been a feature in the series held by the Minneapolis Symphony under the baton of Eugene Ormandy. A request program naturally attracted attention; and notable lists have been given, sometimes with distinguished soloists, on other occasions.

The orchestra's fifteenth Sunday afternoon concert, conducted by Mr. Ormandy in Cyrus Northrup Memorial Auditorium on April 8, consisted of a request program. Orchestra, conductor and incidental soloists were in fine fettle, and the result was highly satisfactory, especially as the symphony was that of César Franck. This work was given in place of Schubert's Unfinished which, as usual, received the greatest number of votes but which was ceded to Ossip Gabrilowitsch for his appearance as guest conductor on April 15.

The alteration made it necessary to omit the Overture to William Tell, also on the request list, of course. Elgar's Salut d'Amour gave the concertmaster, Harold Ayres, opportunity to play charmingly. Jascha Schwarzmann, cellist, was heard to advantage in Massenet's Elegy and shared honors with Richard Lindhahn, French horn player, in Rubinstein's Melody in F. Completing the program were Rachmaninoff's Prelude in C Sharp Minor, wonderfully interpreted by Mr. Ormandy in d'Indy's arrangement for orchestra; Rubinstein's Kamennoi-Ostrow, Dances from The Bartered Bride and Ravel's Bolero.

### Enthusiasm for Bruckner

Bruckner's Seventh Symphony was performed in Minneapolis for the first time in twenty-five years and for the second time in local history at the fifteenth symphony concert under Mr. Ormandy on Friday evening, April 6. It was a wonderful performance and aroused much enthusiasm for the work, the orchestra and its splendid conductor. Mr. Ormandy's comments were helpful to the audience in understanding the music. The first part of the program held two compositions by Brahms, the Academic Festival Overture and Variations on a Theme by Haydn.

The fourteenth Sunday afternoon concert on April 1 had the title of An Afternoon in Vienna. It was a request program and contained the Radetzky

March and the Egyptian March by the elder Johann Strauss, and works by Johann Strauss, the son, of whose music the public can never get enough. Four of the waltzes were exquisitely played. They were: Artist's Life, Tales from the Vienna Woods, Emperor, and The Beautiful Blue Danube, the performance of the last-named resulting in repeated recalls for Mr. Ormandy. He responded with the second Pizzicato Polka, which was long lost, but which he found again in Vienna last summer. The Overture to Die Fledermaus was played bewitchingly, as was the polka, Hail the Magyar, and the Perpetuum Mobile.

### Assistant Conductor Appears

Paul Lemay, assistant conductor, was in charge of the thirteenth Sunday afternoon concert. He conducted from memory (as Mr. Ormandy does), giving an old-time program of gay and graceful music. On the list were the Overture to Verdi's The Sicilian Vespers, the Grétry-Mottl Ballet Suite, the Dance of the Nymphs and Shepherds from Georg Schumann's Amor and Psyche, the Polovetzian Dances from Prince Igor, Glazounoff's Valse de Concert, Saint-Saëns's Le Déluge Overture with the solo effectively played by Mr. Ayres, and Gershwin's Rhapsody in Blue. Ramona Gerhard gave an excellent performance of the piano part in the Gershwin and beautiful interpretations of the slow movement from Schumann's G Minor Sonata and La Puerta del Vino by Debussy.

Lotte Lehmann was soloist at the

### ORCHESTRAS IN TOLEDO

**Minneapolis and Detroit Forces and Other Artists Give Concerts**

TOLEDO, April 20.—The concert series in Toledo Museum of Art was brought to a successful conclusion on March 30 with a program by the Detroit Symphony, conducted by Ossip Gabrilowitsch. Works played with artistic effect were Rachmaninoff's Second Symphony, Chorale and Fugue by Zemachson, the Prelude to Lohengrin, The Ride of the Valkyries from Die Walküre and Enesco's First Roumanian Rhapsody.

The Minneapolis Symphony, Eugene Ormandy, conductor, appeared before a delighted audience previously. The program consisted of the Euryanthe Overture, the Prelude to the Afternoon of a Faun, Till Eulenspiegel, Tchaikovsky's Sixth Symphony and Ravel's Bolero. Two encores were added.

Lotte Lehmann sang superbly at her recital on March 5. Her program was made up of lieder and a group in English by Hagemann, H. H. Cunn, Erno Balogh (who accompanied) and Marion Bauer.

The concert on March 2 was given by the Budapest String Quartet.

### Hilger Trio Tours Middle West

The Hilger Trio—Maria, Greta and Elsa Hilger, playing the violin, piano and 'cello respectively—left on April 11 for another tour of the Middle West. Cities on the itinerary include Wheeling, W. Va.; Notre Dame, Ind.; La Crosse, Wis.; Rock Island, Ill.; Indianola and Lamoni, Iowa. In Kansas the Hilger sisters will play at two concerts on the Festival Course in Em-

thirteenth symphony concert on March 9, singing superbly Ocean, Thou Mighty Monster, from Oberon; and, in the second part of the program, Strauss's Allerseelen, Traum durch die Dämmerung and Zueignung with orchestral accompaniment. Mr. Ormandy played the Third Brandenburg Concerto of Bach, Delius's Brigg Fair, and Mendelssohn's Italian Symphony, all of which had exceedingly fine performances.

On March 2, Mr. Ormandy presented an all-Russian program with Walter Gieseking as soloist in Rachmaninoff's Second Piano Concerto. The program commenced with Liadoff's arrangement of Eight Russian Folk Songs and included Tchaikovsky's Francesca da Rimini and Glière's Yablochko, which had its first local hearing.

Sigrid Onegin was contralto soloist at the eleventh symphony concert on Feb. 23. Mme. Onegin, in superb voice, contributed an aria from Rossini's La Cenerentola; Parto, Parto, from Mozart's Titus; the Bolero from Verdi's The Sicilian Vespers, and an aria from the same composer's Macbeth. The orchestra was heard in Haydn's Surprise Symphony and Ravel's La Valse, impressively interpreted by Mr. Ormandy.

The tenth concert, on Feb. 17, had no soloist. Mr. Ormandy began with an excellent transcription by himself of the D Minor Toccata and Fugue of Bach. This was followed by Debussy's Nuages and Fêtes, which had an atmospheric rendition that brought out all their poesy. Smetana's The Moldau closed the first half of the program. The second half consisted of the First Symphony of Brahms, of which Mr. Ormandy gave an illuminating reading.

DR. VICTOR NILSSON

pria, and will appear at a May Festival concert at Baker University, Baldwin, in addition to an engagement at the University of Kansas in Lawrence.

### Hart House Quartet Marks Tenth Anniversary in Toronto

TORONTO, April 20. — On April 18 Massey Hall was the scene of the tenth birthday celebration of the Hart House String Quartet, which appeared under the sponsorship of the Toronto Centennial Music Festival and with Ossip Gabrilowitsch participating as pianist. Works on the program were Mozart's Piano Quintet in G Minor, the String Quartet in C Sharp Minor by Beethoven, and Brahms's Piano Quintet.

Charles Haubiel Gives

**Unique Lecture-recitals of Extensive Character**



Charles Haubiel, Composer-pianist, Has Covered a Wide Field in His Lecture-recitals

Strongly contrasted music has been presented this season in lecture-recitals given by Charles Haubiel, composer-pianist. The Path of Music was the topic chosen for his appearance before the CWA Musicians Session at Central Continuation School on April 3. On that date he had the assistance of Virginia Nolte in a performance of his Cryptics for 'cello and piano, and of Vivian Ingraham, soprano, in his Elizabethan songs. He was also at the piano for Miss Ingraham in his Three Love Songs and other works when she gave a recital at the Great Northern Hotel under the auspices of the New York Madrigal Society, and fulfilled a return engagement for the New Music Club of the Brooklyn Music School Settlement on March 28.

On March 27, he appeared at New York University, assisted by Miss Ingraham; Harold Berkley, violinist; Cornelius Van Vliet, 'cellist, and Carlos Mullenix, oboe player. The program contained two works for violin, 'cello, oboe and piano: Masque, and an entr'acte from incidental music to the play William Shakespeare, by Margaret Crosby Munn. Also heard were the Romanza and Gay Dances for violin, 'cello and piano; three songs, and the Pastorale for oboe and 'cello. The concert was thoroughly enjoyed.

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## PHILADELPHIA HEARS RARE OLD MUSIC

**American Society of Ancient Instruments Gives Concert — Rudnitzky, Boy Violinist, In Recital — Varied Programs By Clubs and Soloists**

PHILADELPHIA, April 20. — The American Society of the Ancient Instruments, after an introductory concert in West Philadelphia, made a successful downtown public appearance on April 4 in the ballroom of the Barclay, which held an audience generous in its size and its appreciation of the unusual program given by the ensemble. The group, founded by Ben Stad, consists of Jo Brodo, quinton, Josef Smit, viole de gamba, Ben Stad, viole d'amour, Maurice Stad, basse de viole and Flora Stad, harpsichord, and explores the fertile musical fields of the seventeenth and eighteenth centuries. It possesses valuable antique instruments for use in the performances. They are played both concertedly and as solo media.

The program included dances by Purcell, a sinfonia of Giuseppe Torelli, a suite of old French tunes, arranged by Mr. Stad, the Handel Concerto Grosso in D Minor, a Perillhon suite, and as encore, a fugue in G minor of Frescobaldi. A concerto by Dittersdorf, Lully's Air Tendre et Courante, and a sonata by Benedetto Marcello gave opportunity for the players to display the individual instruments. Much lovely music was discoursed and the ensemble was effective in its varied presentations.

Mme. Olga Samaroff Stokowski commented briefly on the ideals and opportunities of the society.

### Success for Boy Violinist

Alvin Rudnitzky, eleven-year-old violinist, made his debut at a recital in the Academy Foyer on April 4, before a large and friendly audience and gave an exhibition of playing exceptional for his age, or indeed for one much older and having more years for preliminary training. He was free of affectation his manner being refreshingly natural and boyish. As was to be expected, his work was best as a matter of skillful technical display and he showed plenty of prowess in brilliant pieces such as the Pugnani-Kreisler Praeludium and

Allegro, the Paganini Moses Fantasy, in which his harmonics were remarkable, the Kreisler-Mozart Rondo, and the Novacek Perpetuum Mobile. His major offering was the Mozart Concerto No. 4 in D Major with which he began. Other numbers included the Saint-Saëns Rondo Capriccioso and the Sarasate Zigeunerweisen. The veteran pianist, Joseph Allard, was an admirable guide, counsellor and accompanist.

### Matinee Musical Club Concert

The Matinée Musical Club presented John Goss and his London Singers as the feature of the fortnightly meeting on March 27 at the Bellevue-Stratford. Ben Stad conducted the excellent string ensemble in various numbers, including Mendelssohn's Fingal's Cave Overture and a Vivaldi concerto, with Caroline Fox as the soloist. Marcella North, pianist, played Weber's Perpetual Motion and other compositions.

Frances McCollin gave a lecture recital on works of Bach and Beethoven at the Bellevue-Stratford on the afternoon of April 2.

The City Symphony Orchestra, conducted by Thaddeus Rich, gave a largely attended concert on April 11 in the Overbrook High School Auditorium. The organization is one of formerly unemployed musicians under CWA. The program included the Overture to Mozart's Bastien and Bastienne, Rimsky-Korsakoff's Overture to Pskovityanka, and the same composer's revision of Glinka's Souvenir of a Summer Night in Madrid. The soloist was the eleven-year old violinist, Alvin Rudnitzky, who played the Mozart D Major Concerto, No. 4 and as an encore the Sarasate Zigeunerweisen.

### Chronological Series Ends

Works by two living composers and by one not long deceased comprised the eighth and final program of the chronological chamber series held under the auspices of the Art Alliance and the Musical Fund Society. These compositions were Ravel's String Quartet in F; the sextet, Verklärte Nacht, by Schönberg; and Fauré's Piano Quartet.

This program, given on March 21 before the largest audience of the season, had very effective interpretations, despite what might have been a major casualty. Illness prevented the participation of Stephen Deak, 'cellist of the Musical Fund String Quartet, but his place was taken by Orlando Cole, of the Curtis Quartet, which has given some of the concerts in the series. In the Schönberg work Mr. Cole's part was played by Benjamin Guskoff of the Philadelphia Orchestra, while Max Aronoff, viola player of the Curtis ensemble, was the additional artist. Arthur Reginald was the pianist in the Fauré. The Musical Fund Quartet consisted of Emanuel Zetlin, Joel Belov and Leonard Mogill, with Mr. Cole.

The Guarnerius Quartet concluded its season of three programs on March 18 in the Medical Tower Auditorium, an intimate and charming room especially suited to such music. Artists of the ensemble are Alexander Hilsberg, David Madison, Samuel Lifschey and Willem van den Burg, all members of the Philadelphia Orchestra. Their program was choicely constructed. Donhanyi's Third Quartet in A Minor, Op. 30, received its first local hearing; and there were performances of the great Quartet in E Minor by Beethoven, and Turina's Oracion del Torero. All were given with the superb



Samuel L. Laciur Was Honored in Philadelphia With a Program Consisting of His Compositions

competence to be expected from such artists.

On March 25, in the same environment, the group gave a program of works by Samuel L. Laciur, veteran music critic of the *Public Ledger*. Even extra chairs did not suffice for the audience, and standing room was filled. Compositions heard were three movements from the Sextet in A (the slow movement being omitted), the Adagio from the D Minor Quartet, and the Quintet in G.

Mr. Laciur was revealed not only as a skilled craftsman but as a composer with something to say. Even the youthful Quartet has originality, spontaneous melody and much finesse in the contrapuntal measures. Characteristics of Mr. Laciur's work are writing that is horizontal rather than vertical, a marked predilection for the viola and great knowledge of its color and resources, a forthright ability to have his say and to conclude it logically, and a fine sense of form. The two slow movements heard have the same distinguished quality that is found in the concluding fugue of the Quintet. Leon Frengut, viola player, and Frank Miller, 'cellist, supplemented the Guarnerius group. The players gave of their best, bringing a charming little speech of thanks from the composer at the end of the concert.

Previous to the Metropolitan Opera's farewell performance of Aida, the company gave Lucia di Lammermoor on March 6 and Die Meistersinger on March 13. Chief singers in Lucia were Lily Pons, Giovanni Martinelli, Richard Bonelli and Léon Rothier; Vincenzo Bellezza conducted. Artur Bodanzky conducted Die Meistersinger, the cast including Editha Fleischer, Doris Doe, Max Lorenz, Ludwig Hofmann, Emanuel List, Hans Clemens and Gustav Schützendorf.

W. R. MURPHY

### Piano Recitals are Given by Pupils of Arthur Warwick

Piano recitals have been given with success by pupils of Arthur Warwick. Miriam Conley was presented by the Westchester Woman's Club, Mount Vernon, on April 13, in a program that contained works by Bach, Beethoven, Brahms, Mendelssohn, Scott and Debussy. She also appeared earlier in the season at the Horace Mann School for Boys, New York, where, on March 22, Christine Kirangelos was heard in music of varied character, assisted in several items by Francis Kirangelos, violinist.

## CHANGES IN FACULTY OF CLEVELAND INSTITUTE

**Maurice Hewitt and Marcel Salzinger Resign—Will Be Succeeded by Josef Fuchs and Mme. Van der Veer**

CLEVELAND, April 20.—The Cleveland Institute of Music states that Maurice Hewitt, head of the violin department, and Marcel Salzinger, at the head of the voice department, have resigned, their resignations to take effect at the close of the present season on June 16. Mr. Hewitt will be succeeded by Josef Fuchs, concertmaster of the Cleveland Orchestra, and Mr. Salzinger by Mme. Nevada Van der Veer, noted mezzo-soprano and teacher.

Estelle Berman, an advanced student of Beryl Rubinstein, director, and Arthur Loesser, who received her Bachelor of Music degree from the Institute in 1932, has been appointed to the piano faculty and will begin her new duties in September.

Mr. Loesser appeared with the Cleveland Quartet on April 13.

Three new members of the faculty, Emanuel Rosenberg, Homer Schmitt and Lawrence Stevens, were scheduled to give a recital on April 11.

Denoe Leedy of the piano faculty will speak on Russian Composers in the Comparative Arts Course on April 20.

### Richard Bonelli and Richford Edwards Address Singing Teachers

At the monthly meeting of the New York Singing Teachers Association in Aeolian Hall on the evening of April 17, Richard Bonelli, baritone of the Metropolitan Opera, was a guest, discussing the trials, tribulations and joys of an artist's life in a witty, anecdotal talk. Richford Edwards was another speaker, proposing a plan of studio cooperation to present light opera, similar to plans which he worked out in Syracuse and Washington, D. C. A large gathering of members, presided over by Percy Rector Stephens, applauded the speakers.

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## Concerts in New York

(Continued from page 24)

Obolensky and conducted by Michael Fiveisky, made its first public appearance in the Town Hall on the evening of April 9. Soloists besides Prince Obolensky, bass, were Zona Hall, soprano; Sheridan Russell, 'cellist; Dmitri Criona, and L. Troitzky, tenors.

The somewhat lengthy program was entirely of Russian works and started with a setting by Mr. Fiveisky of the Cherubim Song from the Greek Ritual. There were choral excerpts from Rimsky-Korsakoff's Invisible City of Kitezh, Borodin's Prince Igor and Moussorgsky's Boris Godounoff, and solos from Glinka's Russlan and Ludmilla and The Czar's Bride by Rimsky-Korsakoff. Folk songs and sacred works also played a large part in the program, both as solos and choruses.

The work of the new organization was highly commendable, and all the soloists were excellent. Irene Hampton acted as accompanist except for Mr. Russell's group of solos, which was accompanied by Harrison Potter.

### Roth Quartet Gives Fifth Program

The Roth Quartet reached the fifth concert in its Contemporary Chamber Music Festival at Steinway Hall on the evening of April 9, when the program consisted of Alexandre Tansman's Third String Quartet, Malipiero's Rispetti e Strambotti and a Quintet for strings by Bohuslav Martinu, in which Hugo Kortschak assisted as an additional viola player.

The four brief movements of the Tansman work, while excessively dissonant, commanded the interest of the listener by the very smoothness of their structure, especially in the case of the first movement. The Lento was probably the most ingratiating of the four. The Malipiero opus, consisting of what seemed to be a kaleidoscopic series of pictures or impressions of essentially Italian derivation, was by all means the most musically important work of the three presented. While forthright and sometimes almost austere harmonically the stuff of which it is made has throughout a significance that intrigues the imagination. More impressionistic in style, the

Martinu Quintet created an effect of admirable workmanship rather than of inherent eloquence. The audience was of goodly size and rewarded the artists with warm and prolonged applause.

### Saint Cecilia Club's Last Concert

The Saint Cecilia Club, Victor Harris, conductor, gave the final concert of its twenty-eighth season in the Town Hall on the evening of April 10, with Maximilian Pilzer, violinist, as assisting soloist.

Schubert's lovely setting of the Twenty-third Psalm opened the program, being extremely well sung. The second item was Rimsky-Korsakoff's A Page from Homer, after which Mr. Pilzer played works by Smetana, Drigo and Kreisler. Rubinstein's Seraphic Song for chorus, contralto solo, organ, piano and violin proved interesting intrinsically and was well sung. Mr. Pilzer also assisted in Samuel Richards Gaines's Fantasy on a Russian Folk Song. Four Love Songs by Brahms with four-hand accompaniment had fine performances as did works by Gardiner and Manning. Mr. Pilzer for his second solo group, played a Berceuse of his own and Sarasate's Caprice Basque. Mr. Harris's Invocation to St. Cecilia, composed for the club in 1914, brought the program to an impressive close. The accompanists were Willard Sektberg and Alfred Boyce.

### Katherine Ruth Heyman Plays Scriabin

Katherine Ruth Heyman, pianist, who has long been known as the high-priestess of the Scriabin cult, gave a recital exclusively of works of that composer in the Town Hall on the afternoon of April 10.

Miss Heyman arranged her program deftly so as to give her audience a clear view of the development of Scriabin's genius from his earliest works to his latest, and tempered her execution accordingly.

The program began with the First Sonata and the first group included four Etudes from Op. 8. The second group included a Prelude, a Scherzo, the Aeolian Harp Etude, the Prelude, Irato, and the Fourth Sonata. The final group was of Two Preludes, the Tenth Sonata, an Etude and Vers la Flamme.

It is a task not only of technique but of deep understanding both musical and psychic to project a program like this. To

(Continued on page 33)

### Artists of the Chicago Musical College Fulfill Engagements

CHICAGO, April 20.—Artists of the Chicago Musical College have fulfilled various engagements.

Frances Fritz, mezzo-soprano pupil of Blanche Barbot, is heard weekly over WCFL. Miss Fritz sang at Rogers Park on March 12. Franklin Gordon, tenor, has been on a two months' tour with the Varsity Eight. Naomi Smith, pupil of Mollie Margolies, played over WJJD on March 17.

George Graham of the faculty recently filled engagements in Grand Rapids and Mount Pleasant, Mich.; as soloist in The Messiah at St. Paul's Church, Chicago, and in Wheaton, Ill.

High school pupils of Viola Roth took part in three one-act plays at the Little Theatre on March 13. Miss Roth appeared for the Sons of American Revolution recently; for the Chicago Woman's Aid on March 5; and the Friends of Music.

Evelyn Levin Davis, violinist, who was

guest soloist with the College Symphony on March 25, began her study with Leon Sametini at the age of six. She is now concertmaster of the Chicago Woman's Symphony. Students heard at the same concert under Mr. Sametini's baton included Jean Pilon, baritone; Dorothy Crost, Berenice Jacobson and Marie Crisafulli, pianists, and Leola Aikman, soprano. The orchestra played the Overture to Hansel und Gretel, the Siegfried Idyll of Wagner and two of Dvorak's Slavonic Dances, as well as concertos by Mozart, Brahms and Chopin.

### Malkin Conservatory Pupils Heard in Boston Recitals

Boston, April 20.—Piano pupils of the Malkin Conservatory appeared in a recital on March 18, displaying talent of a high order as well as results of excellent training. Esther Stein gave a brilliant rendition of the Paganini-Liszt Campanella. Charles Gallager won approval in a Waltz and an Impromptu of Chopin. Trudy Nelson was well received in a group by Heller, Kuhlau and Lack. Arthur Nelson played studies by Burgmuller and Clementi and Dan Farnsworth, works by Mendelssohn and Paradisi. Katherine Jackson was applauded in pieces by Heller, Durand and Gossek, and Kenneth Brilliant in Variations by Beethoven. The program was brought to an impressive close by Bertram Borison in Liszt's Forest Murmurs.

Mr. Borison, Miss Stein and Mr. Farnsworth, together with George Glickman and Pearl Morton, with Ernest Harrison as accompanist, were heard in the Assembly Hall of the Women's Republican Club on March 27. The young artists all created an excellent impression and were rewarded with loud applause.

## In Schools and Studios

### La Forge-Berumen Studio Activities

The La Forge-Berumen broadcast on April 4, over the Columbia network, was given by Orsola Pucciarelli, coloratura soprano; Blanche Gaillard, pianist, and Frank La Forge, composer-pianist. On April 11, Josephine Sabino, coloratura soprano; Mary Nelson, pianist, and Mr. La Forge were heard.

A concert was given in Newark, N. J., on March 19, by Emma Otero, coloratura soprano; Manlio Ovidio, baritone, and Gerald Mirate, pianist. Miss Otero and John Uppman, baritone, appeared together in Atlantic City on April 1.

Harrington van Hoesen, baritone, was guest soloist with the Lucille Bethel Chorus in Belleville, N. J., on April 12. Mr. La Forge was at the piano.

Mr. Berumen presented his pupils, Mary Nelson, Evelyn White and Mr. Mirate in a piano recital in the studios on April 12.

Harold Dart, pianist, pupil of Mr. Berumen, has been engaged to accompany James Melton, tenor, in a series of vaudeville appearances.

### William S. Brady Artists Fill Radio Engagements

Artists who have studied with William S. Brady, teacher of singing, are now filling important radio contracts. Mme. Grete Stueckgold, soprano of the Metropolitan Opera, is sharing with Rosa Ponselle and Nino Martini, of the same organization, the tri-weekly broadcasts from WABC sponsored by the Chesterfield Cigarette. Vivienne Segal, well-known operetta star, will start on May 2 a series of broadcasts for the Bisodol Hour over WABC, sharing the hour with Everett Marshall. Mildred Windelle, soprano, sings every Wednesday over WMCA with Robert Hood Bowers's orchestra and the well-known baritone, Salvi.

### Studio Musicale Given by Artist Pupils of Gustave L. Becker

A musicale was given by artist pupils of Gustave L. Becker in his studio in Steinway Building on the evening of April 14. Assisting artists were Blanche Mehning, soprano, and Augustus Post, baritone. The program included a number of Mr. Becker's compositions, and a special feature was von Wildenbruch's poem, The Witch Song, recited by Mr. Post with Max von Schillings's music played by Mr. Becker.

### Naoum Benditzky Plays at Mannes School

Naoum Benditzky, 'cellist, gave a recital at the David Mannes Music School on the evening of March 28, with Paul Stassevitch at the piano. A feature of the program was the first performance of a Sonatina for piano and 'cello by Bernard Wagenaar, in which the composer played the piano part. Besides groups of shorter pieces by Bach-Silotti, Frescobaldi-Cassado, Paradis-Dushkin, Haydn and others, Messrs. Benditzky and Stassevitch gave the Rachmaninoff Sonata, Op. 19.

### Katrina Munn Gives Second Recital

Katrina Munn, pianist, pupil of Winfield Abell, director of the School for Advance-

ment in Music, gave her second recital in Aeolian Hall on the evening of April 3, assisted by Helen Rozek, violinist, and Felix Gorisch, 'cellist. Miss Munn played, with splendid technique and obvious musicianship, a Prelude and Fugue in B Flat by Bach, two Beethoven works, a group of four pieces by Chopin and a miscellaneous one by MacDowell, Debussy and Strauss-Schultz-Evler. With the assisting artists, Miss Munn played Mozart's C Major Trio and one in A by Malling.

### New York College of Music Gives Faculty Recital

Edward Weiss, pianist, and William Ebann, 'cellist, were heard in a faculty recital of the New York College of Music on March 29. The two artists joined forces in the Brahms F Major Sonata and that by Beethoven in A. Mr. Weiss played a group of works by Liszt.

### Pupils of Berta Gerster-Gardini Present Der Freischütz

Weber's Der Freischütz in abridged form was given by pupils of Berta Gerster-Gardini at the International House on the evening of April 10. Leading roles were taken by Charles Sorci, Wallace West, Bert Green, Helen Curtiss, Mildred Tisch and Lillian Odze. The smaller roles and chorus parts were sung by Lydia Traubinger, Maria and Hilda Schenkel, Sophie Messenger, A. Konyen and F. Labaud. Florence Barbour was at the piano. In the intermission Verna Carega, with Bob Fram at the piano, presented a vaudeville act entitled Sophisticated Lady; and Elisabeth Dilthey, accompanied by Lehman Byck, was heard in vocal items. Mme. Arturo Toscanini was guest of honor.

### Pupils of Kathryn Kerin Child Appear with Rubinstein Club

Two young piano pupils of Kathryn Kerin Child of Larchmont were heard with success on the program given by the Rubinstein Club on March 21. They were: Helena Dabrowski, who played two works by MacDowell, and Helen McCall, whose solo was Lecuona's Malaguena.

### Gaillard Pupils Give Recital

Piano pupils of Mrs. A. Theodore Gaillard were heard in a recital in her studio on the afternoon of April 8. Those taking part included Mildred Cooper, Hency Terman, Martin Klayman, Mary Fox and Frieda Cooper.

### Mrs. C. Dyas Standish to Teach at School in Carmel

CARMEL, N. Y., April 20.—The Rockridge Summer School of the Theatre, under the direction of Mr. and Mrs. Charles Coburn and Nathaniel Edward Reid, will have Mrs. C. Dyas Standish as the head of the voice department. The Marmesins will have charge of the dance department; and there will be special lectures by Clayton Hamilton, Channing Pollock, B. Iden Payne, Charles Rann Kennedy and others.



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## BOSTON AUDIENCES ARE WELL SUPPLIED

### Programs of Distinction Given By Accomplished Musicians Attract

BOSTON, April 20.—Recitals of distinction, given by accomplished artists, have attracted the public to different concert rooms in the city.

The Lenten season was marked by fewer concerts than usual, but those which were given maintained a high standard of excellence. The Handel and Haydn Society, Thompson Stone conductor, offered the Bach St. Matthew Passion with Jeannette Vreeland, Marie Murray, George Boynton, Ralph Tailby and James Houghton in the solo parts. The performance was a notable one and deeply impressed the large audience.

#### Chamber Music Premiere

Under the auspices of the Longy School of Music an ensemble concert of distinction was given by the Durrell String Quartet (Josephine Durrell, Edith Roubound, Anna Golden and Mildred Ridley) and the Chardon String Quartet (Norbert Lauga, Clarence Knudson, Jean Cauhaye and Yves Chardon), with Mr. Lauga and Frederic Tillotson, pianist, as soloists. The program brought the initial public performance of Walter Piston's First String Quartet, played by the Chardon ensemble; Chausson's Concert pour violin, piano et quatuor, the performers being the Durrell group, Mr. Lauga and Mr. Tillotson; and the Octet for strings by Enesco, which had its first public hearing in Boston at the hands of the Durrell and Chardon musicians.

Patrons of chamber music found rare pleasure in this concert. The performance of Piston's Quartet was above reproach, although the intrinsic worth of the piece hardly justified the enormous amount of rehearsal it must have occasioned. The Chausson Concert has long been a favorite with this reviewer. The performance of Mr. Tillotson, however, was unsatisfactory. Although the Durrell artists did excellent work throughout, especially in passages with Mr. Lauga, they were at a disadvantage, in consequence of which the performance was unbalanced. The material of the Octet by Enesco is symphonic, a quality which the combined quartets were unusually successful in transmitting to the listener.

#### Gordon Players Give Benefit

Under distinguished patronage, the Gordon String Quartet (Jacques Gordon, David Sackson, Paul Robyn and Naoum Benditzky) gave a program in the French room of the Hotel Ritz-Carlton on April 5, thus inaugurating a series of three Thursday Morning Musicales in aid of destitute musicians of this city. The program included the Mozart Quartet in D, the Debussy Quartet in G, Turina's La Oracion del Torero, and a Scherzo by Frederick Stock. The performance throughout was marked by the careful attention to artistic detail which characterizes the work of these four artists. As an ensemble, they played an amusing arrangement of Ibert's Little White Donkey made especially for them by a fellow member, Mr. Sackson.

#### The Centenary of Chickering

On the evening of April 8, Jordan Hall was filled to capacity for Chickering's One Hundred and Eleventh Anniversary Concert, given by Marek Windheim, tenor, Heinrich Gebhard, pianist,

and Einar Hansen, violinist. Reginald Boardman supplied excellent piano accompaniments for Mr. Windheim.

The program opened with the Sonata for violin and piano, Op. 100, by Brahms, and closed with a miscellaneous group for these instruments which included Autumn Skies by Gebhard, Improvisation from Op. 18 by Strauss, and the Finale from the Sonata in C Minor by Grieg. The middle portion of the program was given over to Mr. Windheim, who sang a group of Schubert songs, then a group shared equally by Manning and Longas, and a group of "intimate" songs which the singer prefaced with explanations which caught the fancy of the audience. Mr. Windheim possesses an agreeable voice of good range, intelligently used, but it is to the performance by Messrs. Gebhard and Hansen that the memory of this commentator turns with greatest pleasure. They played with finesse and musicianly understanding, in an ensemble that was a model.

A four days' engagement by the Monte Carlo Ballet Russe opened on April 9. In managerial parlance, the ballet was a "sell out" and the sincerest tribute to the perfection of the dancing was paid by spectators who sat in almost complete silence until the final curtain on each episode . . . and then broke into applause which fairly rocked the building. The orchestra of some thirty musicians under the baton of Efram Kurtz gave excellent support.

GRACE MAY STUTSMAN

#### Stabat Mater Sung at College of Saint Rose in Albany

ALBANY, N. Y., April 20.—Rossini's Stabat Mater was impressively sung by the College of Saint Rose Choir and a male chorus under the baton of Alfred Y. Cornell in the College Auditorium at a recent evening concert. Soloists were Viola Hailes, soprano; Viola Langwig, contralto; John G. Smyth, Jr., tenor, and Charles E. Bigley, bass. A string ensemble was under the direction of Edward A. Rice, and members of the College Orchestra took part. Alice A. Schiele was at the piano.

#### H. J. Fugazy to Head Hippodrome Opera

Announcement was made on April 20 of the assumption of the management of the Hippodrome Opera by H. J. Fugazy, sports promoter, through arrangement with Cecil E. Maberry, president of the Hippodrome. Mr. Fugazy, who has not hitherto been identified with opera, will have associated with him Bart T. Manfredi, who has been active in his athletic ventures. Mr. Fugazy has stated that he will make no changes in the artistic policy of the company nor change in prices of tickets. Pasquale Amato will remain as artistic director. Ralph Errolle, former tenor of the Metropolitan, who has been general manager of the opera company, resigned on April 19.

#### Howard Taylor Marries Myra Kingsley

Howard Taylor, formerly president of Concert Management Arthur Judson, and later a vice-president after the merger into Columbia Concerts Corporation, was married to Myra Kingsley, astrologer, at Greenwich, Conn., on April 5.

The Austrian Republic has recently extended the duration of copyright from thirty to fifty years after the death of a composer or author.

## CHICAGO PROGRAMS PRESENT NOVELTIES

### Works by LaViolette and Harris Introduced—Many Concerts Are Heard

CHICAGO, April 20.—Wesley LaViolette's Second String Quartet, in one movement, was given its first performance by the Mischakoff String Quartet at the annual program presented by the International Society for Contemporary Music in Kimball Hall on April 10. With the assistance of Rudolph Ganz, pianist, and Robert Lindeman, clarinetist, the players also gave the first Chicago performance of Roy Harris's Concerto. The program concluded with Dohnanyi's Quartet in A Minor.

The final concert of the Chicago Chamber Music Committee was given by the Mischakoff String Quartet in Orchestra Hall Foyer on April 3. Mr. Ganz assisted in a beautifully balanced interpretation of the Franck Quintet. Quartets by Haydn and Schumann completed the program.

Ted Shawn and his ensemble of men dancers appeared at the Blackstone Theatre on April 8 under the direction of Bertha Ott.

The St. Olaf Lutheran Choir, under the direction of F. Melius Christiansen, gave a concert in Orchestra Hall on April 6.

#### Hänsel and Gretel Given

Hänsel and Gretel was given an admirable presentation under the direction of Willard Rhodes at the Chicago Woman's Club Theatre on April 10. The opera had been arranged by Mr. Rhodes to suit the requirements of smaller theatres and the result was entirely successful.

The Young American Artists' Series opened its eighteenth season under the direction of Jessie B. Hall with a joint recital by Frederick Mueller, tenor, and Bernice Caine, pianist, at Curtis Hall on April 4.

A program featuring songs of the Northland, and especially those of the

recitalist's native Iceland, was sung by Gudmundur Kristjansson at Kimball Hall on April 4. Mr. Kristjansson possesses an excellent voice and his singing boasts style and musical interest. He was assisted by Ann Mari Hanson, soprano.

A concert in memory of the late Dr. Daniel Protheroe was given in Orchestra Hall on April 16 by several of the numerous choruses of which Dr. Protheroe was or had been a director. Those participating were the Welsh Male Choir, the Gary Municipal Chorus and the Central Church Choir. Karle Hackett delivered a tribute.

#### Admirable Two-piano Recital

A splendid sense of ensemble and fine artistic judgment were displayed in a two-piano recital by Dorothy Crost and Bernice Jacobson, at the Chicago Woman's Club Theatre on April 16. The program included Debussy's Petite Suite, Rudolph Ganz's amusing Animal Pictures and Ravel's Bolero.

The Society of American Musicians presented Bertha Waldman, mezzo-soprano, and Muriel Barker, pianist, in Kimball Hall on April 11.

The Marshall Field & Company Choral Society, under Edgar Nelson, gave its annual concert in Orchestra Hall on April 4. Maria Olszewska was the soloist, delighting her hearers in Brahms songs and as soloist with the chorus and orchestra in Grieg's Olaf Trygvasson.

Excerpts from the latest work of Eleanor Everest Freer, Scenes from Little Women, were sung before the Lake View Musical Club by Emery Darcy and Ruth Kimball, with Willard Rhodes at the piano, on April 9.

The Ballet Fantasy from Mrs. Freer's A Legend of Spain, orchestrated by George Dasch, was played under Mr. Dasch's direction at the Max Bendix testimonial concert at the Auditorium Theatre recently.

MARGIE A. McLEOD

#### Rosemarie Brancato to Give Concert in Kansas City

KANSAS CITY, Mo., April 20.—Rosemarie Brancato, the young coloratura soprano whose debut in January with the Chicago Grand Opera Company in Rigoletto was a sensation of the season, will make her first concert appearance in this city, her home town, on May 1. The concert, to be given in Convention Hall under the local management of Walter A. Fritschy, will take on the nature of a civic celebration. Miss Brancato is also to appear in other cities in this district.

#### Isidor Achron to Make Appearances in Europe

Isidor Achron, pianist, is sailing on the Manhattan on April 25 to make appearances in Europe. Among these are to be concerts in Paris on May 9 and in London on May 15. On his return to America in June, Mr. Achron will complete arrangements for a series of radio broadcasts.

#### Oratorio Society to Celebrate Bach and Handel Anniversaries

The Oratorio Society of New York will next season celebrate the 250th birthdays of Bach and Handel with a Bach-Handel Festival, it is stated by Albert Stoessel, conductor. Annual performances of The Messiah and the Mass in B Minor will also be given.

#### Martinelli Hailed in Columbus Concert

COLUMBUS, April 20.—The audience that gathered in Memorial Hall on the evening of April 13 to hear Giovanni Martinelli's recital was moved to spontaneous applause by the ringing tones and communicable art of the renowned tenor. From the first item, O Paradiso from L'Africana, to the concluding song, Mr. Martinelli held his audience entranced. The richness of his voice and the polished style of his delivery made a deep impression in Celeste Aida, and in numerous shorter numbers, among which were several in English. The accompaniments of Emilio Roxas were splendid.

#### Frances Nash to Make Concert Appearances

Frances Nash, pianist, will give a recital for the Community Club, in Garden City, N. Y., on May 2. On April 28 Miss Nash will be heard over WOR, with orchestra, playing the Liszt Hungarian Fantasy.

#### Curtis Quartet Under Cochran Banner

The Curtis String Quartet—Jascha Brodsky, Benjamin Sharlip, Max Aronoff and Orlando Cole, is now under the management of J. W. Cochran.

#### Son Is Born to Federico Longas

A son, René, was born to Federico Longas and Mrs. Longas (Marguerita Salvi) in Paris on April 4.



## Passed Away

### Ernest R. Kroeger

ST. LOUIS, April 20.—Ernest R. Kroeger, a dominant figure in the musical life of this city as organist, pianist, teacher and composer, died on April 8. He was born in St. Louis, and was seventy-one.

Mr. Kroeger had directed the Kroeger School of Music since the conclusion of the World's Fair here in 1904, in which he participated as master of programs of the Fair's Bureau of Music. For this service he was elected to the French Academy of Music. A founder of the American Guild of Organists and organizer of the local chapter, Mr. Kroeger was elected to the presidency of the Music Teachers National Association in 1905, and was at the head of the Missouri State Music Teachers Association the following year. He had taught for forty-eight years, and for thirty years was organist of the Church of the Messiah. His Lenten recitals were continued over a long period.

A member of the National Association of Arts and Letters, Mr. Kroeger received the degree of Doctor of Music from the Denver College of Music and was a member of the board of examiners of the Art Publication Society in this city. He appeared as soloist and conductor with the St. Louis Symphony which produced his suite, *Lalla Rookh*, and his tone poem, *Mississippi*. He also composed organ and piano works and songs; made many appearances in lecture-recitals, and conducted classes for Washington University and the Progressive Series at Teachers College.

Mr. Kroeger is survived by his widow, formerly Miss Laura Clark; by a son, Richard C. Kroeger; and by three daughters, Mrs. John C. Talbot, Mary Louise and Beatrice Kroeger. S. L. C.

### Mrs. Caroline Cadman

SAN DIEGO, CAL., April 20.—Mrs. Caroline Cadman, mother of Charles Wakefield Cadman, one of America's best known composers, died at her home here on the night of April 12. Her son, who was on an extended concert tour, received news of his mother's death while in Pittsburgh and immediately cancelled the remainder of the tour and hurried here.

Mrs. Cadman, who was the daughter of the Reverend John Wakefield, was born in Pennsylvania in 1852. She had lived in California for about fifteen years and during the last four had made her home with her son in San Diego.

Besides her son, she is survived by one daughter, Mrs. Mabel Cascino of Los Angeles.

### Herman Brueckner

DETROIT, April 20.—Prof. Herman Brueckner, for twenty-eight years musical director of the Harmonie Society and a prominent figure in the city's musical life, died Friday, April 13. He was sixty-eight.

Born in Quedlinburg, Germany, of a musical family, he toured Germany as a concert violinist before coming to the United States in 1893 to play at the Chicago World's Fair with the Hans von Bülow Orchestra. After the Fair he settled in Detroit and had much to do with the organization and early years of the Detroit Symphony.

In 1899 he was engaged by the Harmonie Society as musical director, a position he held until 1928. Professor Brueckner is survived by his widow, the former Emilie Eckhardt.

### Joseph W. Stern

Joseph W. Stern, composer of *My Mother Was a Lady*, *The Lost Child* and other songs that had wide popularity in the 'nineties, died on March 31 at his home in Brightwaters, L. I. He was born in New York in 1870, and founded, with Edward B. Marks, the publishing firm of Joseph W. Stern and Co., which adopted the slogan of "The House of Hits." In addition to songs Mr. Stern wrote, his company published *There'll be a Hot Time in the Old Town Tonight*, *Sweet Rosie O'Grady*, *In the Good Old Summer Time*, *The Girl I*

Loved in Sunny Tennessee, *She Was Bred in Old Kentucky* and similar catchy ballads.

Mr. Stern retired in 1920, but at the time of his death had contemplated re-entry into the publishing field. He is survived by his widow, formerly Leona Lewis, a singer.

### Mrs. Antoinette Giannini

PHILADELPHIA, April 20.—Mrs. Antoinette Brigilia Giannini, violinist, and mother of Dusolina Giannini, celebrated soprano, died in Upper Darby on April 17 at the age of sixty-three. She was the wife of Ferruccio Giannini, formerly a City Councillor and a leader in Italian-American affairs in this city. In addition to Miss Giannini, she is survived by three other children: Mrs. Euphemia Giannini Gregory, a faculty member of the Curtis Institute of Music and formerly a soprano of the Philadelphia Grand Opera Company; Vittorio Giannini, composer, and Francis Giannini, cellist.

### Joseph Leyendecker

BROOKLYN, April 20.—Joseph Leyendecker, retired organist of the Most Holy Trinity Roman Catholic Church, where members of his family have played the organ for seventy-six years, died on April 6. He was seventy. Mr. Leyendecker succeeded his father in the church in 1891, and was himself succeeded last July by his brother Charles. He was a life member of the Music Teachers National Association.

### William Bauer

NEW LONDON, CONN., April 20.—William Bauer, of the faculty of Connecticut College, died in New Haven Hospital on April 14 following an operation. He was born in New York fifty-three years ago and studied music in this country and in Europe. A widow and four children survive.

### August F. Behrend

MILWAUKEE, April 20.—August F. Behrend, for fifty years a music teacher, died recently. He was sixty-seven. Mr. Behrend was at one time a violinist with Christian Bach's Orchestra, and had been a member of the Milwaukee Symphony. R. S. Mc. C.

### Frank X. Bodden

MILWAUKEE, April 20.—Frank X. Bodden, banker and sponsor of many musical activities, died recently. For a quarter of a century he had been a member of male choruses in this city. R. S. Mc. C.

### Patrick J. Shea

MONTREAL, April 20.—Patrick J. Shea, sixty-six, who had been director of music in St. Patrick's and St. Augustine's churches, died on April 4.

### James F. Boyer

ELKHART, IND., April 20.—James F. Boyer, secretary and director of public relations for C. G. Conn, Ltd., manufacturers of band instruments, this city, died suddenly in Salt Lake City on April 5. Mr. Boyer, who was also known as a composer, was sixty-three.

### Gertrude Ann Lindsay

Gertrude Ann (Mrs. Arthur A.) Lindsay, teacher of singing, author and psychologist, died on March 14. She was fifty-eight.

### Mary Moore Tells Story of Jean Valjean

Mary Moore, known widely in Paris for her work which she styles "American Story-telling," made her only Broadway appearance this season at the Little Theatre on the evening of April 8, presenting the story of Jean Valjean from Hugo's *Les Misérables*. Her effective projection of the great classic in dramatic form was heightened by a musical accompaniment by Robert Gaylor and dance interludes by the Chalf Dancers, Louis H. Chalf, director.

Miss Moore was heartily applauded by a cordial audience. The proceeds of the evening were devoted to the work of Great Literature Across the Footlights. F.

## Concerts in New York

(Continued from page 31)

do so at all is a feat. To make it as interesting as Miss Heyman succeeded in doing was a triumph. Throughout the lengthy program she displayed every requirement and the result was singularly satisfying. D.

### Leonard Shure Gives First Recital

Leonard Shure, heard earlier in the season as soloist with the Boston Symphony, appeared as a recitalist in his own right in the Town Hall on the evening of April 13.

Beginning with Schubert's *Wanderer Phantasie*, the pianist played also the Brahms *Phantasien*, Op. 116, which includes three *Caprices* and four *Intermezzi*. The final work was the *Grande Sonata* in F. Minor of Schumann.

Many a recitalist of long-standing popularity would have hesitated to present such a program. For a young artist of twenty-four to do so and with so much charm and individuality was remarkable. The Brahms pieces were delightfully played with fine differentiation of style and solid technique that was clarity itself. The Schumann had sweep and a fine feeling for dynamic structure which brought out the last bit of significance.

Mr. Shure not only strengthened a good impression already made but he established himself as a recital artist of high calibre and individual attractions. Y.

### Pan-American Association Gives First Concert

Pan-American Association of Composers, Nicholas Slonimsky, conductor. Soloists, Judith Litante, soprano; Chase Baromeo, bass; Carlos Salzedo, harpist; Josef Wisow, pianist; chamber orchestra.

Portals ..... Carl Ruggles  
Three Son Motives (First Time), Amadeo Roldan  
Miss Litante  
Four Minutes and Twenty Seconds, Roy Harris  
Concerto for Harp and Seven Wind Instruments ..... Salzedo  
Mr. Salzedo  
The New River; December (First Time); In the Night ..... Charles Ives  
Ionisation ..... Edgar Varèse  
Equatorial (First Time) ..... Edgar Varèse  
Mr. Baromeo  
Andante from Chamber Symphony, Adolph Weiss  
Concerto for Piano and Wind Octet, Colin McPhee  
Mr. Wisow

Mr. Varèse's new work was presented, with shrill squeals from two theremins and a raucous cacophony which almost drowned Mr. Baromeo's fine voice, almost at the last of an already lengthy program, made more so by repetitions of several works by the zealous and devoted Mr. Slonimsky. Mr. Baromeo's dramatic singing was the most interesting part of it. Ionisation, in two hearings on this occasion, caused far more stir, although not as much as when it was first heard.

Mr. Roldan's three songs, with intricate percussive accompaniment, were amusing but of little consequence. Mr. Harris's tiny piece (timed at a few seconds less than its title) had a genuine beauty, creating a pensive mood with sombre melody and quiet harmony that were quite charming.

Mr. Salzedo's virtuoso Concerto was played in his brilliant style, the pyrotechnics of the cadenza and the concluding Gaillarde, a very fine little fury of rhythm and sound, being particularly engrossing. Of the three Ives pieces, the two new ones, with chorus practically inaudible, need little comment, but the chamber orchestra work, *In the Night*, was impressionistically lovely. It was repeated. Mr. McPhee's Concerto was another study in rhythms—one of the two elements with which so many of these composers seem to be concerned. Rhythm and intensity—the gods of Mr. Varèse and others—beat and noise, or the absence of it, and the ear drums and the pulses weary from too large a dose of them. Q.

### Bori and Spalding in Benefit Concert

Lucrezia Bori, soprano of the Metropolitan, and Albert Spalding, violinist, appeared in a joint recital in Carnegie Hall on the evening of April 14, for the benefit

of the New York Guild for the Jewish Blind. Frederick Bristol and André Benoist were the accompanists.

Miss Bori sang arias from Handel's *Xerxes*, from *Manon* and *La Bohème* and with Mr. Spalding, the aria from Mozart's *Il Re Pastore*. She also gave songs by Vivaldi, Debussy, Nin and others.

Mr. Spalding's first group was of works by Vivaldi, Martini, Veracini and Bach, and he later played Szymanowski's *Fontaine d'Arethuse*, Suk's *Burleska* and pieces by Debussy-Hartmann and Wieniawski. N.

### Charles Weidman and Doris Humphrey Return in Dance Recital

Not seen on stages here for several winter seasons, Doris Humphrey and Charles Weidman, assisted by dance groups of both sexes, gave a recital in the Guild Theatre on the evening of April 15, before a crowded house.

Miss Humphrey and Mr. Weidman have the courage of their convictions. Their dance creations are peculiarly their own and if a persistent monotony of gesture and posture detracted somewhat from the progressive effect of the program, consistency was always present. The costumes were daring—which does not mean scanty; indeed, the reverse. It was not always easy for this reviewer to discern what the intentions of the soloists were but there was no doubt about the appreciation of the overflowing audience.

The rough, uncouth dance creations were perhaps the best. In a suite by Handel both costumes and choreography seemed inappropriate. The highly cacophonous music, some of which was written for the dancers, was supplied by Pauline Lawrence and Vivian Fine at the piano. Y.

### Esardy Trio Plays at Barbizon

The Esardy Trio, Harry Neidell, violin; Vladimir Dubinsky, cello, and Michael Fisherman, piano, gave a concert at the Barbizon on the evening of April 15.

The program included Beethoven's Trio Op. 70, in D; a new work by Eda Rapoport and Smetana's G Minor Trio. The new work proved interesting and was given a good performance. The Beethoven and the Smetana also had full justice done them to the satisfaction of an interested audience. Y.

ELSA MOEGLE, harpist. Steinway Hall, April 10, evening. Old and modern pieces and transcriptions. In Widor's *Chorale and Variations*, Irene Botts assisted at the piano.

HELEN HOSS, mezzo-contralto. Dr. Bela Varkonyi, accompanist. Barbizon. April 13, evening. Miscellaneous works by Stradella, Haydn, Gounod, Kramer, Cadman, Griffes and Gretchaninoff. Lieder by Strauss, Wolf and Trunk.

JACQUES MARGOLIES, violinist. David Steimer, accompanist. Barbizon. April 17, evening. Mozart Concerto, Tartini Sonata and excerpts from Bach unaccompanied Sonata in G Minor. Works by D'Ambrosio, Brahms-Joachim, Pugnani-Kreisler and Saint-Saëns.

PHILIP MILLER, baritone. Beverly Peck accompanist. The Barbizon, April 3, evening. Lieder by Schubert and Schumann, group of Breton and English folk-songs.

### Ralph Leonard Kirkpatrick Gives Clavichord Recital

A recital of compositions by Bach for clavichord was given by Ralph Leonard Kirkpatrick on that instrument at the New Music School on the evening of April 10. Mr. Kirkpatrick's program included the French Suites in G and E, six Preludes and Fugues from the Well-Tempered Clavichord and the B Flat Partita. In all these, Mr. Kirkpatrick displayed not only a keen understanding of the music itself but also a perfect command of the technique of the instrument. A large audience was present. D.

### Virgil Fox Gives Recital

Virgil Fox, organist, winner of a prize awarded by the National Federation of Music Clubs Prize, gave an excellent recital in the Wanamaker Auditorium on the afternoon of March 14.



## BOSTON HAILS FINE METROPOLITAN WEEK

### New York Company Gives Nine Performances to Huge Audiences

BOSTON, April 20. — We have had a gala week of opera from April 2 to 7, when the Metropolitan Opera Association paid Boston a welcome visit after an absence of nearly eighteen years. During the company's six-day engagement at the Boston Opera House, it presented no less than nine operas. Opening with *Aida*, the company was heard in *Manon*, *Tannhäuser*, *Lucia di Lammermoor*, *Pagliacci* and *The Emperor Jones*, *Götterdämmerung*, *Pelléas et Mélisande* and *Rigoletto*, and the packed houses which marked each performance attested to the wisdom of placing the series late in the season. Boston is unfortunately unique in her dependence upon the transportation facilities from surrounding cities and towns. With the menace of blizzard and rough traveling removed, it was possible for large groups to travel comfortably by chartered bus from distant points, a procedure followed during the entire week by opera lovers. A surprisingly large percentage of those in attendance were young people of college and prep school age . . . one of the most hopeful indications that youthful audiences are not entirely wedded to the movie theatre. Doubtless the glamor surrounding the famous singers also attracted, but it is quite conceivable that this little nibble at fine operatic performances may stimulate the appetite for more.

#### A Week of Triumph

The operas presented were, on the whole, very satisfying, although the absence of attractive, modern stage sets somewhat lessened the effectiveness of the pictorial ensemble. Nor did we find the ballet up to our expectations, especially in *Aida* and *Tannhäuser*. It is doubtful, however, if this company could be surpassed in the matter of consecutive performances held to the standard of excellence set for it. For us, the Metropolitan is so good that we wish the few incongruities might be eliminated.

It was a week of personal triumph for the artists, but there was, at times, a lack of balance between orchestra and singers which was extremely irritating. Nevertheless, Bostonians are grateful for having had even so brief an operatic festival, the success of which was due in no inconsiderable measure to the untiring efforts of Ralph L. Flanders, his distinguished colleagues who comprise the Boston Opera Association and to Mrs. Anita Davis-Chase who so competently took over the duties of subscription manager.

The casts and conductors for the week were as follows:

#### AIDA

Mmes. Elisabeth Rethberg, Maria Olaszewska, Lillian Clark; Messrs. Louis D'Angelo, Giovanni Martinelli, Erio Pinza, Armando Borgioli, Giordano Paltrinieri. Tullio Serafin, conductor.

#### MANON

Mmes. Lucrazia Bori, Pearl Besuner, Clark, Philine Falco; Messrs. Richard Crooks, Giuseppe De Luca, Léon Rothier, Angelo Bada, George Cehanovsky, Marek Windheim, Alfredo Gandolfi, D'Angelo, Gina Gola. Louis Hasselmann, conductor.

#### TANNHÄUSER

Mmes. Rethberg, Frida Leider, Editha Fleischer; Messrs. Emanuel List, Lauritz Melchior, Friedrich Schorr, Marek Windheim, Cehanovsky, Paltrinieri, D'Angelo, Artur Bodanzky, conductor.

#### LUCIA DI LAMMERMOOR

Mmes. Lily Pons, Elda Vettori; Messrs. Nino Martini, Borgioli, Virgilio Lazzari, Bada, Paltrinieri. Vincenzo Bellezza, conductor.

#### PAGLIACCI

Mme. Editha Fleischer; Messrs. Lawrence Tib-

## An American Ballet Receives Its Premiere



A Scene from *Union Pacific*, the Ballet with Music by Nicholas Nabokoff and Libretto by Archibald MacLeish, Which Was Given Its World Premiere by the Monte Carlo Ballet Russe in Philadelphia

PHILADELPHIA, April 20.—The Monte Carlo Ballet Russe gave Philadelphia the distinction of the world premiere of the American ballet, *Union Pacific*, on April 7, in the Forrest Theatre, where the group, under the direction of S. Hurok, returned after sensational success at the Academy of Music a few weeks earlier.

*Union Pacific* can justly enough take the descriptive denomination, "American," since its material is taken so directly from a typical American locale and historical event, and since many of the credit lines go to Americans—to Archibald MacLeish, author of the libretto, to Nicholas Nabokoff, a resident of the United States, for the music; to Albert Johnson for the décor. In addition, credit goes to Leonide Massine, the choreographer and principal male dancer, and Tamara Touanova and Eugenia Delrova, the principal women dancers.

The story concerns the joining together of the two links in the first trans-

continental railroad, at Promontory Point, Utah, with all the picturesqueness of costume and variety of character and oddness of episode the time and place afforded. The four scenes show the eastern gang working westward and the western gang working eastward to the junction, a typical episode in the Big Tent, a saloon and gaming house of the period, and the completion of the road through the driving of the famous golden spike of history.

The composer has utilized songs of the period, such as *Susannah*, *Pop Goes the Weasel*, *Yankee Doodle*, etc. He has not hesitated to be modernistic in his writing, where this fitted with the legend. Massine's choreography was exceptionally well adapted to the work and the backgrounds and costumes were touched with comedy as in *Petrushka*, but never to the point of grotesquerie. Composer, librettist, choreographer, and principal dancers were recalled to the stage a full dozen times at the end of the initial performance. W. R. M.

## ROCHESTER GREET'S FIRST MERRY MOUNT

### Hanson's Opera Receives Big Ovations in Composer's Own City

ROCHESTER, April 20.—The Metropolitan Opera Association paid its annual visit to Rochester on the evening of April 12, presenting Howard Hanson's opera *Merry Mount* with nearly the same cast as when it was given its successful premiere in New York. The Eastman Theatre was entirely sold out, and several hundred people bought

standing room tickets. The audience was one of the most brilliant ever assembled in the theatre, and seemed to enjoy the general festivity of the occasion.

The glamor and spectacular effect of the stage settings, the fine singing and acting, the highly dramatic story, and last but not least, the fact that the opera was written by a man well known and high in the esteem of many hundreds of Rochesterians, made the event indeed a gala one. Lawrence Tibbett, who has appeared both in opera and on the concert stage in Rochester on previous occasions, was greeted by a burst of applause when he appeared on the stage, and all the artists, including the conductor, Tullio Serafin, were called before the curtain at the end of the acts. Gladys Swarthout made a most charming Puritan girl and Leonore Corona was a stately beauty as Lady Marigold. Her voice was particularly well suited to the part. Edward Johnson as the English cavalier, Louis D'Angelo as the Puritan elder, and the other artists were most satisfactory, both musically and histrionically.

At the end of the last act, Dr. Hanson appeared before the curtain, and in response to repeated applause, made a

short speech, describing the inception and development of the opera, paid tribute to all concerned in its production, and lastly spoke of the late George Eastman, expressing the wish that he might have lived to see this opera, and receive congratulations, having through his generosity made it all possible.

MARY ERTZ WILL

## BALTIMORE'S OPERA SEASON A SUCCESS

### Metropolitan Gives Three Fine Evenings—Campaign To Save Lyric Theatre

BALTIMORE, April 20. — The Metropolitan Opera Association in its eighth annual local season, presented three evenings of brilliant opera performances, on April 9, 10 and 11, sponsored by the Baltimore Opera Club, and again met with public approval and such definite financial results as to mark another unique record for the community. The subscription and the general seat sales surpassed former seasons, and this response is indeed a credit to the efforts of the Baltimore Opera Club and a definite recognition of the visiting organization. Apart from the social glamor of the brief season its musical significance was thoroughly appreciated by the large audiences. Two novelties gave the local devotees a full measure of interest: Puccini's *Gianni Schicchi*, in which Giuseppe De Luca dispensed real fun and the gloomy *Salome* of Strauss, with Göta Ljungberg as star.

The series began with *Madama Butterfly* of Puccini, with Elisabeth Rethberg as Cio-Cio-San. The supporting casts were effective throughout. The closing bill, *La Traviata*, with Lucrezia Bori, Lawrence Tibbett and Richard Crooks in the principal roles seemed of greatest appeal as the Lyric Theatre was taxed to its lawful capacity, with standees jamming all available space. Tullio Serafin, Artur Bodanzky, and Vincenzo Bellezza were the conductors.

#### Lyric in Danger

At the close of the final opera the huge audience suddenly became aware of the crisis which confronts the Lyric Company, which operates the music hall. As the large crowd pressed through the foyer it gazed upon big glaring signs which read "Save the Lyric!" These signs announced that a campaign was being arranged to publicly underwrite, through voluntary contributions, the sum of \$140,000, in order to lift the indebtedness. Because of the liquidation of the bank holding the original mortgage refinancing becomes imperative or else the famous old music hall will be closed. The announcement has been made that Mayor Howard W. Jackson immediately subscribed \$1,000. With this impetus there followed the donations of Mrs. Isaac E. Emerson, Max Hochschild, Edward D. Passano, and others, proving that the appeal of the committee has aroused instant response. The committee is composed of Dr. R. L. Dohme, vice-president, of the Lyric Company, Thomas Houston, Jack Symington, Max Hochschild, Douglas H. Gordon, Frederick R. Huber, managing director of the company and its president, Dr. Hugh Young. Subscribers to the fund to lift the mortgage will be assigned portions of the interest in the mortgage-lifting fund equal to the amount of their subscriptions and will themselves become practically holders of that portion of a mortgage on the property.

FRANZ C. BORNSCHNEIN